

LARGEST WEEKLY RADIO AUDIENCE IN AMERICA

RadioGuide

North Atlantic Edition

Week Ending Jan. 20, 1934

Vol. III - No. 13

5¢

GERTRUDE
BERG'S
Own Story of The
GOLDBERGS

Loretta Lee



CHOOSING RADIO SONG HITS OF THE WEEK

WHITEMAN'S REQUIEM FOR JAZZ

By Paul Whiteman

THE demise of the melange of cacophony which was heralded as jazz has been prefaced for many years now by the rumblings of a nation writhing under discordant noises falsely labelled "melody." Jazz is rhythm, but it is rhythm in its wildest form, more suitable to savage dancing than to the sophisticated stepping of today. It was because of my belief in the future of American music that ten years ago I gave my first concert in Carnegie Hall.

I was looking for something new in syncopation; something that might be termed representative of this nation in music. I found it, I believe, in "Rhapsody in Blue," which I introduced then, and which has been regarded since as the basis of the still embryonic pattern known as American music.

Just as America itself is not a nation, but all nations; just as its people represent a potpourri of all people of the entire globe, so will its music be a medley of a thousand foreign ideas, made coherent by environment and the influences of today.

Since the introduction of "Rhapsody in Blue," each

composition in the modern or ultra-modern idiom which has come to my attention has possessed that harmonic conglomeration significant of no one nation, but reminiscent of all.

Melody and harmony took their places as prime requisites of music in the last few years. Instead of weird solo passages done with shrieking clarinets or high pitched trumpets, there is now a well rounded blending of instrumental passages; syncopated arrangements that supplement and do not supplant the melody, and thrill the finer senses, rather than awaken the baser ones. Gradually this evolution in popular music has taken form in the past decade.

For the future, I believe there will be a consistent improvement in presenting dance music. Now a composition that is danceable is only light entertainment to the ears. Aural pleasure will be catered to, I think, every bit as much as pedal inspiration.

When the two can be combined, then will we have the ultimate in popular music, and it is toward that combination that we are gradually yet unmistakably heading.

The trend has been definitely toward songs that tell a complete story rather than those that just carry a thought or describe a setting. Novelty, though, has its place in the lineup for tomorrow, as novelty always has had and always will have by the very nature of itself.

Thus, along with "story songs" like "Annie Doesn't Live Here Anymore," "The Last Roundup," "Lazy Bones," "Stormy Weather," and "Did You Ever See a Dream Walking," there will always be room for a "Who's Afraid of the Big Bad Wolf."

Shinning Family Trees for Stars

YOU can't climb a family tree, you know. You have to shin down from the top to the bottom and even dig around a little to find the roots and identify them. Radio Guide performs this little service for you here, so far as the family trees of a number of your favorite radio stars are concerned. Not a Mayflower passenger is to be found in the list of ancestors but some of these progenitors of kilocycle favorites were quite important in their day.

Albert Spalding, the violin virtuoso, is a direct descendant of General Simon Spalding, an officer in the Revolutionary War. William Lyon Phelps' Revolutionary War ancestor was Colonel William Lyon. General Robert E. Lee was one of Mildred Bailey's ancestors.

Colonel Stoopnagle's family tree includes Salmon P. Chase, Secretary of War in Lincoln's cabinet and George Washington's mother is listed among the ancestors of Budd.

Don Ross is a descendant of Betsy Ross, who designed the American flag and also of Rob Roy, the great Scottish chieftain. Smiling Ed McConnell traces his ancestry to Captain John Smith. Edwin C. Hill is a descendant of Sir John Russell, speaker of the English House of Commons in 1424. H. V. Kaltenborn is a nephew of von Kaltenborn-Stachan, former German Minister of War. Boake Carter is a grand-nephew of Sir George Kelner, financial adviser to Queen Victoria.

George Jessel admits being a nephew of Sir George Jessel, Chief Justice of Great Britain during the reign of Queen Victoria. Milton Watson's grandfather was the first sheriff of Monterey County, Calif.



LANNY ROSS and his shovel

Lanny as an 'Orphan of the Storm'

LANNY ROSS, the "Show Boat" tenor who is now in Hollywood to make a picture for Paramount, turned snow shoveler for nearly an hour during that ten-inch snowfall that tied New York traffic in a knot a few weeks ago. While he was at work, Radio Guide's enterprising cameraman happened along and that is why you have the privilege of seeing on this page the only picture ever taken of radio's romantic tenor in the guise of a shovel wielder.

Lanny was late for rehearsal when he drove up on the Forty-Ninth Street side of Rockefeller Center and parked his car that day. A traffic cop promptly notified him that he couldn't park there. When he

tried to move the car in accordance with this edict, the fun began. He discovered that he was stuck in a snowdrift so tightly that all the horsepower at his command was not enough to budge the car an inch.

While the cop looked on, he borrowed a shovel from the foreman of a gang of C.W.A. street cleaners and went to work. Friends and back slappers going to and from the studios waved at him and laughed but nobody volunteered to help him with his snow shoveling. After about forty-five minutes of intensive labor, he succeeded in clearing away enough snow so that he could move the car.

"ALL THINGS TO ALL MEN" IS HI BROWN

MEESTER BROWN," pleaded the Italian janitor of Himan Brown's apartment house, "how you happen to get Enrico Sotti on your program last night?"

"And who," asked Mr. Brown in genuine bewilderment, "is Enrico Sotti?"

"Why, Meester Sotti my brother's factory foreman," replied Himan's puzzled janitor, "I know heem years. For last two weeks I hear heem on 'Leetle Italy' program as Papa Marino."

And that, according to Himan Brown, is the sincerest compliment he ever received. Mr. Sotti, as you may have guessed, was *not* on the program—but Mr. Brown, as Papa Marino, *was* and he had studied his neighbors' Italian dialect so faithfully that, ever since he launched "Little Italy" on the airwaves, Himan's neighbors have been trying to identify the members of the Marino family as actual neighborhood celebrities.

At twenty-six years of age, "Hi" Brown is radio's youngest actor-author-producer-director-salesman and one of the most versatile young men in this weird wonderland of strident studios and shifting stars. Here is a young man, trained for the law, who writes his own scripts, plans their exploitations, sells them (the biggest job of all, he'll tell you), picks his cast, directs the



HIMAN BROWN

... actor, author, producer, salesman ...

show, often portrays the leading character, and carries on simultaneously the planning, writing, rehearsing and selling of several other shows.

At the age of twenty, "Hi" Brown was one of the first youngsters in radio to recognize the possibilities of the dialect program. Acting on a hunch he sought an introduction to Milt Gross, and a little later found himself acting opposite Fannie Brice in Columbia's presentation of Gross. (Continued on Page 17)



RUTH YORKE

... you know her as
Mauma Filomena on the "Little Italy" program ...

PICKING THE WEEK'S MOST POPULAR SONGS ON THE AIR

NOTHING engages the attention of radio fans more firmly than the fluctuations of popularity of current song hits. At times, a song will be at the end of the popularity list one week and then dropped out of the top ten the following week. At other times, a real hit comes along that holds its position at the head of the list for weeks and weeks.

There are certain yardsticks by which the standing of the current hits may be measured and Radio Guide has arranged to publish each week two tabulations which will cover this field thoroughly.

One of these indices to popularity—perhaps the most dependable—is the tabulation showing the number of times each of the ten most popular songs is played over the two networks during the week. The other is a table based on the top five choices of the leading orchestra leaders each week.

In the tabulation covering the choices of the or-

chestra leaders, a first choice counts for five points, a second for four, a third for three, a fourth for two and a fifth for one.

Following the table below are the tabulations of the individual orchestra leaders' selections:

TEN SONGS PLAYED MOST OFTEN ON THE NETWORKS DURING THE WEEK

Song	Times Played
"Everything I Have Is Yours"	23
"Alice in Wonderland"	15
"One Minute to One"	15
"Old Spinning Wheel"	13
"Did You Ever See a Dream Walking"	11
"Sweet Madness"	11
"You've Taken My Heart"	11
"Don't You Remember"	11
"Good Night Little Girl"	9
"Stormy Weather"	2

Numbers selected by the band leaders, as those outstanding during the past week. (Continued on Page 23)

BEHIND THE SCENES WITH THE GOLDBERGS



GERTRUDE BERG
... she finds the "Goldbergs" in all the people she meets ...

By Gertrude Berg

Creator of the "Goldbergs" and the "Molly" of the Sketch

the morning to the time they brush their teeth at night. I know if they've slept well or badly, and what they dreamed about. I know the kind of buttons Mollie likes on her coat, and what size collar Jake wears; where Sammy parts his hair, and what kind of candy gives Rosie a thrill.

I know them so well because I've met them everywhere and they've told me their worries, their sorrows and their joys.

Sometimes it's the worried look on the faces of the Italian fruit-dealer's wife; sometimes it's the extra dab of rouge a little waitress puts on her cheeks when her time's up and she can hurry away; or it's the eager glow in a mother's eyes as her child hurries to her, full of happy news from school.

Ideas! The very air is full of them. Wherever there are families, fathers, mothers, daughters, sons, cousins, friends, relatives—there's life and action and stories to tell.

Sometimes it's the story of people I've known long and intimately; mostly it's just—anyone, anywhere—who gives me my inspiration.

AFTER all, is there so much difference between one life and another? Don't we all, each in our own way, love and struggle and suffer—try to do more than we can, get in a jam, need help and comfort from those who—at the time—are stronger and happier? And don't those stronger and happier ones have *their* times of struggle and failure, and have to turn to *us* for comfort and help?

Life isn't so different, in the main, for the woman in mink and diamonds and the woman in plain cloth coat and thirty-nine-cent costume jewelry. Each of them must make good as a wife and mother, or as a helpful member of the family; if she wants to feel the joy of knowing herself loved and needed.

The same thing goes for the man in the limousine and the man who crates radios at the factory; they've got to make good with their families or they'll never find real happiness anywhere.

I've never heard of a life that was happy all the time, in every way; have you? There's sorrow for everyone on earth. And there's just one way to meet sorrow: with philosophy. That's what the dictionary calls it, but to me it's just plain trying to understand and to see the best in everyone and everything, and then not being ashamed to say out loud what I feel.

The best way to meet *everything* in life—good luck or bad, friendship or betrayal, kindness or ill-will, is in the spirit of philosophy—never getting so excited that we forget to give the other fellow a chance, and never getting inflated ideas about our own smartness. There's always somebody else who is just as smart. If that's philosophy, you can all help yourselves to some!

I've told you where I find the Goldbergs. I haven't yet told you *who* they are. They're *you*—just *you*—mother and father and sister and brother, wherever you live and whatever you've got or haven't got. They're like a mirror in which I see all of you, and in which you see your own joys and worries reflected.

Just human people—you, and I, and the people next door.

WHO ARE THE GOLDBERGS?

You won't find them listed in the phone-book,—not *my* family of Goldbergs!

But if the street-fronts of a thousand apartment-houses suddenly became transparent, you could look in and see thousands of Jakes putting their keys in the hall-door at six o'clock every night; you'd hear thousands of Mollies planning and plotting and "mixing themselves in"—usually with good results to everybody!—you'd hear countless Sammies and Rosies squabbling with each other, though they really love each other very much. Their names might be Weinberg or Kelly or Pasquale or Lundenheimer, but how alike they all are in their hearts!

The Goldbergs really exist!

I've met them at the movies, in the stores, on the subway, at country boarding-houses, skating in the park, shooting the chutes at Coney; I've seen them burning the breakfast toast, rinsing the supper dishes, repainting the furniture, changing the dining-room curtains. And I've seen them—Mollie or Jake or Sammy or Rosie—pale on hospital beds, or worn and weary with disappointment, or shaken with anguish over the loss of someone they loved.

People say to me:

"You seem as if you really know the Goldberg family!"

I *do* know them,—as well as I know the inside of my own heart!

I know what they're thinking and doing, every minute of the day, from the time the alarm-clock rings in

Where do I get my ideas for their adventures? From the same place where I get the Goldbergs themselves,—that is, from the people I see all around me.

LORETTA LEE'S LUCKY MINUTE

LORETTA LEE, pretty little blues singer with George Hall's orchestra, owes her start on the CBS network to an accidental audition. She didn't know that she was being given an audition and was on the point of returning to her native New Orleans when the incident occurred.

It had taken a lot of persuading to get her parents to agree to her visiting New York in the first place. She was only nineteen years old and mama and papa didn't care much about having their little girl exposed alone to the pitfalls and temptations of that big, wicked city. But Loretta has persuasive ways and she won their reluctant consent. Shortly after her arrival in New York, she took a job with a firm of music publishers to help pay her expenses.

George Hall and his orchestra have become practically a fixture at the Hotel Taft. George is among the best-liked of the orchestra leaders and he has almost enough personal friends to keep the Taft Grill filled nightly.

It happened that one day he made a business call on the firm of music publishers where Loretta was working. While he was chatting with an official of the company, Loretta was singing a song for a customer. George was looking for a blues singer to round out the vocal talent in his orchestra and he immediately sensed the possibilities of the little Southern girl's voice.

Then and there, he made her an offer and she accepted. A few nights later she became a regular with the orchestra and began broadcasting over the network.

Loretta has a rich, deep contralto voice with a wide range. She puts deep feeling and expression into her interpretations of her numbers and is at her best in those mournful, wailing blues songs that Southerners love.

Expert showmen who have heard her predict a brilliant future for her if she continues to develop her technique as rapidly as she has since she began her work with the Hall orchestra.

George watches over her like a father. Her popularity both with diners at the hotel and with listeners throughout the country has vindicated his judgment of her singing and he is as proud of her accomplishments as if he were really her father.

Radio Guide, Vol. III, No. 13, Week Ending January 20, 1934, issued weekly by Radio Guide, Inc., 551 Fifth Avenue, New York, New York. Entered as second class matter at the Post Office, New York, N. Y., February 24, 1932, under Act of March 3, 1879. Copyright, 1934, by Radio Guide, Inc. All rights reserved. Advertising offices, 551 Fifth Avenue, New York; editorial, executive and circulation offices, 423 Plymouth Court, Chicago, Illinois. Herbert Krancer, Pres. and Gen. Mgr.; M. Koenigsberg, Editorial Director; E. M. McClush, Adv. Mgr. Unsolicited manuscripts received only at owner's risk should be accompanied by stamped, self-addressed envelope for return. Five Cents per copy in United States. Subscription rates: Six months, \$1.25; one year, \$2.00.



MRS. T. J. COUGHLIN
... the fighting priest's mother in the
kitchen of their home ...

THE epithet "fearless" as applied so frequently to Father Charles E. Coughlin was never so thoroughly earned by the fighting priest as during the turbulent closing days of March, 1933. Those dramatic moments are described by his friends as a "last stand" triumph. On March 26, he launched a violent attack upon bankers in general and upon Detroit bankers in particular, which precipitated an acrimonious controversy with a Detroit newspaper, the bombing of his home and front page publicity in most of the newspapers of the country.

To understand the background of the situation which brought forth Father Coughlin's blast against the banking interests, it is necessary to review the occurrences in Michigan before and after the Federal bank holiday declared by President Roosevelt immediately following inauguration.

The First National Bank and the Guardian National Bank of Commerce, both of Detroit, so dominated the banking situation in Michigan that their condition directly or indirectly affected virtually every banking institution in the state. These banks, official investigations later showed, had been actually insolvent as early as May, 1932, nine months before the Governor of Michigan declared a statewide banking holiday on February 11th, 1933. This action so involved the banking situation in other parts of the country that it is generally believed to have ushered in the condition that brought about President Roosevelt's proclamation of a national banking moratorium less than a month later.

FOLLOWING the proclamation, the new Federal administration went to work on a plan to form a government controlled banking institution to take over the assets of the closed Detroit banks for the purpose of releasing funds in such amounts that the wheels of business could be kept turning. This proposal was bitterly opposed by the bankers themselves, who launched violent attacks upon the plan from every angle. One of their most vigorous allies in the battle was the *Detroit Free Press*.

The First National Bank of Detroit was controlled by a holding company known as the Detroit Bankers' Company, while the Guardian National Bank of Commerce and a number of branch banks throughout the state were controlled by another holding company called the Guardian Detroit Union Group, Inc.

Father Coughlin, with his usual thoroughness, had ferreted out many facts and had reached many conclusions about the conditions which had brought about the collapse of these great Detroit banks. His facts, wherever and however he might have come into posses-

Coughlin's LAST STAND TRIUMPH

Inside story of further attempts to muzzle and intimidate fighting priest after his blast of last March against Detroit bankers. Attacked by powerful newspaper, his residence bombed

sion of them, were not yet public property. In his radio address of March 26th, he opened a violent attack along the entire front, assailing the international bankers on the one hand and the Detroit banking groups on the other with equal vehemence.

"All semblance of honesty and justice had been abandoned by this group," said Father Coughlin, "a group which had dedicated itself to the manipulation of the industrialist's factory, to the confiscation of the farmer's home and to the degradation of the toiler's lot."

"Modern banking had degenerated into a crap game where the dice, too often, were loaded; a crap game played by the unscrupulous expert with other people's money. Sleek haired bandits, attired as slick as an undertaker and wearing a white carnation in their lapels, were officiating at your financial funeral as they ushered you to the wicket for the deposit of



FATHER COUGHLIN'S HOME
This is the modest frame residence where a bomb was planted March 30, 1933, in an apparent effort to intimidate Father Coughlin

your hard-earned wages—wages to be piled into substantial savings, only to be looted by the oily tongued bond salesmen.

"Had you been gifted with prevision, when this salesman had bowed his way from your presence, your money in his wallet and his Wall Street paper in yours—commonly known as Wallpaper—you might have seen the crepe of destruction hanging on your door; you might have heard the winds of wailing poverty whistling through it as your requiem was sounded.

"Did the government of the United States come to your rescue with a warning? Not at all!"

Father Coughlin then shifted his fire to the Detroit banks.

"If the naked truth were known," he declared, "these two banks were not only rotten—they had decayed beyond repair.

TO emphasize this point, let me go on record in stating that even in November, 1932, the banking situation in Detroit had become so decadent and obnoxious, according to national banking examiners, that the great First National Bank of this city, in order to escape having its charter recalled, began to peddle out its bad paper, its bad accounts to its affiliates and trust company, which became nothing more than dumping pots and ashpiles for the refuse created by the management."



FATHER
CHARLES E.
COUGHLIN

He went on to attack the holding companies with great bitterness, charging that they were organized to "cheat the widow, rob the orphan and to oppress the poor," and that they were created to escape the possibility of double liability in case the banks which they controlled had failed.

It must be remembered that these two great Detroit banks were still closed, that no funds had been released, that the thousands of depositors included many who had not been left even the means of bare subsistence when their savings were tied up. There was much apprehension in some quarters at the time that these desperate people might attempt to take matters into their own hands and create a situation difficult to handle. The greatest apprehension, of course, was felt by the officials of the closed banks.

As a consequence of this broadside, immediate pressure was brought to bear upon Father Coughlin's superior, Bishop Gallagher. Attempts were made to stop the fighting priest's radio attacks, on the grounds that they were inflammatory and might result in outbreaks of violence. Bishop Gallagher, however, refused to interfere.

The *Detroit Free Press*, (Continued on Page 21)

ALONG the AIRIALTO:

were among those mentioned, but the answer is Gus Arnheim. Like Hayton, Arnheim is an old friend and associate of Crosby. They worked together at the Coconut Grove, where the movie stars dance, and also on those famous records which brought Bing Crosby to the air. When CBS's President Paley heard the records en route to Europe, he cabled his New York office to sign the singer. The Mills Brothers will remain on the Crosby show until Bing comes east again, probably some time in February.

Westward, ho, again, to comment on still another much discussed question. It has been repeatedly asserted of late that Guy Lombardo's music would leave the Burns and Allen cigar broadcasts in mid-January. However, as it now stands, the Lombardos will continue to be featured on the program indefinitely.

Two more items before we turn our gaze eastward again. First, that if the news wires are not incorrect, Californians far more

than paid Ted Husing's fare and expenses on his vacation trip from New York to Pasadena, where he viewed the Rose Bowl game. According to the papers, Husing is said to have won nearly \$2,500, as the result of his faith in the underrated Columbia Lions, in return for some \$600 wagered at considerable odds. That, we might add, is starting the New Year right. Second, that Dick Barthelmess, who was to appear on Columbia's "California Melodies" last week, was unable to do so because the west coast floods and a washout kept him from reaching Los Angeles in time for the broadcast.

For Film Fans

BACK in Manhattan again, we still find the western influence uppermost, with the news that Borden's Milk is taking to the CBS kilocycles with two new program series. One, to be heard from 8 to 8:45 p. m., EST, on Saturday nights, starting January 27, will be entitled "Forty-Five Minutes in Hollywood." It will originate in New York but will be devoted to the film colony. Episodes from new pictures, music from the new movies, interviews, and film gossip are expected to be the fare. Borden's other show, for housewives, started January 10, a fifteen-minute recipe program at 11:45 a. m. Wednesdays.

By February 13, General Motors will have six shows a week over CBS at 9:15 p. m., EST. On that date, the Oldsmobile programs, on Tuesdays and Fridays, are



AUDREY MARSH
... one of the more charming of
NBC's songbirds ...

By Martin Lewis

THE new Ford program will vie with two outstanding NBC shows. But CBS officials evidently have no doubt of Fred Waring's ability to rally sufficient listeners to compensate for the heavy billing which the flivver manufacturer is going to have to meet for the twice-a-week presentation. The Sunday night program, at 8:30 EST, will conflict with the last half hour of the Eddie Cantor show while arrayed against the 9:30 EST period on Thursday nights will be one of NBC's ace programs, "Show Boat." The popular orchestra leader will have to carry the load single-handed as he is to be pitted as an exclusive feature against a wide variety of talent on the opposing shows. The first Ford program is set for Sunday, February 4.

"Go west, young man, go west," was Horace Greeley's advice. And so we have cocked an ear westward, and not in vain, for all of a sudden the west coast has become important in the radio scene. For instance, there's the news that Ted Fiorito has won the coveted Old Gold assignment and will succeed Fred Waring and his troupe on February 7. This will be the first nationwide commercial to originate in San Francisco. Many orchestras were auditioned for the choice spot, and names under consideration included Phil Spitalny, Buddy Rogers, and Ted Lewis. Fiorito, also a CBS sustaining feature on Saturday night dance broadcasts from the St. Francis Hotel, is said to have a talented gang much on the order of Waring's troupe, and the program will probably be modeled along the same lines as before. They say that Dick Powell and Wheeler and Woolsey auditioned with the Fiorito tribe, but as yet there's no indication that they'll be engaged.

That westward ear rings with another hot item, settling another moot question—who will succeed Lennie Hayton on the Bing Crosby airings from Los Angeles? Raymond Paige, Guy Lombardo, and Fiorito



THE BARON
... a desperate looking
pirate is the Ananias of
the kilocycles ...

Ford Tosses Hat in Ring... Rest Cure for Kate Smith...New Airings

scheduled to start. Already on the air are the Buick shows Mondays and Thursdays and the Pontiac presentations Wednesdays and Saturdays. Johnny Green, the talented young CBS maestro-composer-arranger, who has just returned from Europe, where his new show is a hit, is being considered for the Oldsmobile programs.

The coming of repeal is affecting radio by stimulating hotel business. More hotels are engaging good bands and angling for the trade of the diners, winners, and dancers. For instance, the swank Ambassador on Fifth Avenue, New York, has refurnished its grill and



VIRGINIA CLARK
(on the left)
... she plays the title
role in "The Romance of
Helen Trent," CBS dra-
matic feature ...



KATE SMITH
... you hear her warble on the
Fred Waring program every week ...

is again on the air over CBS for the first time since boom days with the suave rhythms of Pancho, the Argentine maestro. He replaces Eddie Duchin on the CBS schedule, which recalls the fact that the last time he was on Columbia, he replaced Duchin at the Central Park Casino last summer during the latter's vacation.

After less than a year as dramatic director at CBS, young Marion Parsonnet will leave Columbia in a week or so to become a free lance radio producer. He is responsible for many of that network's innovations and pioneering in dramatic technique for the air, exemplified by the Columbia Dramatic Guild, the Theater of the Air, and the Mystery Guild, among others. As a free-lancer, he will produce "The Big Show" for Ex-Lax, the Drama Guild for CBS, and other shows. Parsonnet will be succeeded at CBS by his present assistant, Courtenay Savage, veteran theatrical writer and director.

Head-nut for Hudnut

THAT new Hudnut show with Jack Whiting, the musical comedy star, Jack Denny's Orchestra and Jeannie Lang, announced here last week, is to start February 9. It will be heard over CBS every Friday from 9:30 to 10. Whiting will be a quadruple-threat man on the program as he will sing, take dramatic parts, supply comedy in blackouts, and be master of ceremonies. And you can expect hot rhythms from a new trio on this program—"The Three Rascals," a new group from California, who have been extremely successful in vaudeville lately, appearing with Jeannie Lang.

Nino Martini will travel to Philadelphia on January 16 with the Metropolitan Opera Company, which will give "Rigoletto" there on that date. This opera is the one in which he made his Metropolitan debut a short time ago and was also the vehicle in which he

made his first American operatic appearance two years ago in Philadelphia. At that time, singing the role of the Duke with the Philadelphia Grand Opera Company, he received a great ovation. Although encores were forbidden, the precedent had to be broken on that occasion before the opera could proceed.

Bows Out on Boner

LOUIS DEAN, in his last broadcast as a Columbia announcer, pulled the last radio boner of 1933, announcing the coming of 1934 at Times Square. He came panting to the microphone just in time, after a long struggle with the milling Times Square crowds of celebrants. "I've just fought my way here through what seemed like 100,000,000 people," he confided to the radio audience. "I say 100,000,000 people because that's approximately the population of New York, and they all seem to be here." With all the excitement and confusion of the celebrations, such boners were easy to understand, and at least three more of them were chalked up in the first hours of the New Year during Columbia's long cross-country orchestra parade. Ken Roberts gets the credit for the first slip of 1934. When the new year was but forty-five minutes old, he announced a wrong selection. Harry Von Zell was next, a half-hour or so later, when he gave vent to the tongue-twister, "We're trying to kan-tact Kansas City." And then there was Carlyle Stevens announcing Enoch Light's music, around 3 a. m., who admitted that "The New Year is now nearly three years old," when of course he meant three hours.

Eight o'clock Sunday night found me in the second row of the aisle at Radio City as Jimmy Wallington was getting the Cantor Show on its way ... Did you notice too, the absence of (Continued on Page 25)

"The Private Life of Joe Corntassel"

By Allan Baruck



ALLAN BARUCK
... as Joe Corntassel, he
whistles and fishes ...

LITTLE did I think that twelve years ago, when my father built one of the first receiving sets with head phones, and radio was still in its infancy, that I would at some time be taking an active part in entertaining millions of children through the medium of this discovery. But here I am, playing Joe Corntassel, and happy to be doing it.

People are always asking me if my daily trips to the studio to play in another of our adventures eventually become monotonous and mechanical. I am glad of the chance to answer this question.

Monotonous? Mechanical? Shucks! That's about as far away from the fact as— well, as far away as it can be.

Gosh, every time I get into that studio, I forget all the material incidents of every-day life, forget that I'm Allan Baruck, and I become "Joe Corntassel," ready to embark upon another exciting and sometimes dangerous adventure.

The story of how I got the chance to be Joe Corntassel contains almost as many adventures as Annie and I are having in our trip around the world.

It all started when I entered an amateur contest in a neighborhood theater. I was eight years old then, and I was lucky enough to win first prize for singing and dancing the "Charleston."

About a year later I sang over the old station WHT with Pat Barnes as announcer and Al Carney as the organist. Martha Linn was the announcer on the children's program then. That is where they named me the "Temperamental Tenor." I also sang with Everett Mitchell at WENR.

Later, at the Senate Theater, I made my first real stage appearance, and after that I continued singing at several Balaban and Katz theaters in Chicago for about a year. I had taken tap-dancing lessons then to complete my act.

One day I was called to act as Master of Ceremonies in Ernie Young's Revue, then at the Coliseum. This was a ten-day show, and after it was over, I was given the opportunity of joining the Dudley Players at the Kedzie Theater Stock Company, with Cliff Soubier, Stanley Andrews, and Gene McGillan, who are now artists at the NBC studios.

The first play in which I acted with the Dudley players was "Is Zat So?" where I played the part of James Blackburn, Jr., and later I played the part of Gordon Evans, in "Strange Interlude."

SOON after, I had the honor of playing with the original New York cast in "Street Scene," at the Apollo Theater, where I took the part of "Willie" Murante. After a few weeks, the Child Labor Law stopped me but when the company left town, they asked me if I would travel around the United States and England with them and keep playing this role.

But I couldn't accept this offer because my mother decided it was best not to break up our home, and that there were plenty of opportunities in Chicago.

I am happy that my mother kept me home because about a month later I was called to audition the part of a country boy for a new sketch, in which I created the character of "Joe Corntassel."

Frank Dahm, our script-writer, gave me a script and told me to act like a hick with "hay sticking out of my ears and a straw in my mouth." I did this

and evidently my portrayal met with the approval of both (Continued on Page 27)

Hunting "LOST CORD" With LENS AND KNIFE

THERE is a likelihood that a new voice will be introduced shortly over the national networks—that of Con Conrad. What makes this interesting news is the fact that until now Conrad's only claim to radio fame was his success in directing the careers and discovering such famous artists as Russ Columbo, Helen Morgan, John Boles, Bing Crosby and his latest, Dell Campo.

Until now he has had to be satisfied with the role of the man behind the scenes. But a throat operation which was performed upon him recently by Dr. Charles M. Hickey, eminent surgeon, at the Midtown Hospital, in New York, has restored to Conrad the voice which he lost seven years ago while singing on the stage of the Palladium Theater in London.

When forced to discontinue his singing, he began to interest himself in the careers of others. Three years ago he introduced Russ Columbo to the airwaves and built him into one of the greatest of radio personalities. Recently he arrived with Dell Campo, a young South American singer, and performed miracles in the latter's behalf, disposing of the usual tedious round of auditions

and interviews in three days.

Preeminently a song writer, Conrad has had to whistle many of the melodies that he has composed during the period of his enforced silence. It was in that fashion that he wrote "You Call It Madness," "Goodbye Love," "Bend Down Sister" and many others of his later hits. Earlier in his career he composed "Margie," "Memory Lane" and other hits.

One night not so long ago in his suite at the Warwick Hotel, Conrad found that he was unable to speak. A hurried examination by his physician resulted in his removal to the hospital.

A WEEK later, after surgeons had used their lenses and their scalpels and their skill on him, he came home. He has his voice back but, on his doctor's orders, he has yet made no strenuous attempts to sing. The few notes he has carolled since his departure from the hospital have been enough to convince him and those who have heard him that he has recovered his singing voice.



CON CONRAD
singing his first note
in seven years

Conrad, however, is not particularly enthusiastic about this. He is one of that peculiar specie who apparently have been born with a queer mental quirk that makes it impossible for them to be anything but artist's managers. "There'll be no fun in managing myself," he says. "What kind of kick can I get by telling myself that I'm lousy. Or that I'm flating the top notes?"

"It's going to be a good thing for Dell anyway," he continued. "When I first managed Columbo I could hardly talk to him, let alone show him tricks in singing. Most of my instructions to him were just one whistle after another. That's what makes a singer, you know. Of course, a good voice is necessary but it's the distinctiveness of the artist's delivery of a song that really makes him a success or a failure."

LEON'S SECRET ART of SOCK

SUAVE, soft spoken Leon Belasco, leader of the orchestra at the St. Moritz Hotel in New York, is known as radio's most romantic bachelor. Those who know Leon, even his intimates, would never, in the wildest stretches of their imagination, picture him crossing a fast right to an opponent's chin, and rocking said opponent back on his heels against the ropes of a squared circle.

Yet, that is exactly what Belasco gets a big kick out of doing and experts have pronounced him as workmanlike an amateur welterweight as they have seen around in some time.

That is Leon Belasco's secret vice, the thrill he gets from shooting a straight left, and crossing a lightning right, to the physical and mental discomfort of a panting foe.

Leon, already a proficient marksman, an expert horseman, and a flash with the foils, decided suddenly a couple of months ago to take up the manly art of self defense.

He took no one into his confidence, but proceeded to the gymnasium of that master teacher, the veteran Philadelphia Jack O'Brien.

Even Jack did not know at first that his new pupil was a radio celebrity, but he did know after Leon's first appearance in the ring, that he had excellent material at hand.

So the former heavyweight devoted his personal attention to the band leader, with the result that already, after a few short weeks, it is no uncommon occurrence for Belasco to catch the old master O'Brien napping, and with a darting jab, rock his head back with a left while he blocks cleverly with his right.

Now that word has leaked out of the band leader's secret, his radio friends often gather in a little group at the ringside in the O'Brien gym in the afternoons and egg him on good naturedly as he slaps and bangs some hapless opponent about with the heavy gloves.

AT FIRST, there were reports about the air-ialto that Leon had contracted a grudge against someone, and was going methodically about the business of preparing to settle it in the most direct manner. When Belasco heard that one, he laughingly set it at rest.

"Nothing of the sort," he denied. "I am not taking up boxing even as a means of self-defense. But I have always believed that the quickest way to grow stale as a musician is to allow yourself to be a musician, and nothing else. There must constantly be new interests, albeit music is always the primary factor."

"Boxing is strictly an American institution, for although it is known the world over it is America that is the leader in the sport."

It is the sport that, to me typifies the American people to the most marked extent."

Belasco, who can speak and sing in seven languages, and who has travelled all over the world, has always perfected himself in the art dearest to the hearts of those in the country in which he happened to find himself.

In Spain, he learned the tango; in China he became adept in the use of chop-sticks. He took up the native customs in Russia, Italy, France, England, and Japan, and now, in the United States, he is studying the art of sock.

Five times a week he reports faithfully to Philadelphia Jack, and the other afternoon, after three fast rounds, the former world's light heavyweight champion pronounced him so proficient that he will soon have reached the stage where instruction is no longer necessary.

Belasco's natural litheness gives him a speed and footwork which would be the envy of many a professional pugilist, and, what is even more important, you have the word of no less a personage than Philadelphia Jack himself that Leon "can take it."

To see the slim figure in immaculate evening garb, waving the baton at the St. Moritz, you would never for a moment believe that beneath that smooth black broadcloth there lurks a deadly right and a rapier-like left.



LEON BELASCO (left) and PHILADELPHIA JACK O'BRIEN in a stiff boxing session at the latter's gymnasium

WOW! IF THIS GOES OVER!

By Tony Wons

I KNOW we've got too many weeks in the year—apple week, cheese week, fire prevention week and all the rest—but with the advent of a New Year I'd like to crowd in still another week. Let's call it National Fan Mail Letter Week—and I'm serious about it.

In the radio world, agencies, clients and artists are continually taking inventories of their stocks in trade. Why not an organized informal attempt to corral a cross section of the public's radio reaction to national programs? I honestly believe that a National Radio Fan Letter week in which a large number of radio listeners might be inspired to write letters of sensible criticism, approval or condemnation to the radio artists, stations, and sponsors that have provided entertainment throughout the year would be a fine inventory with which to start the New Year.

After all, most of us spend many hours listening to the radio. It is certainly to our advantage that these hours be filled with the kind of programs that we enjoy as entertainment or that give us instruction or information. And one of the best barometers of a pro-

gram is the amount of intelligent fan mail it attracts. Intelligent fan mail is one of the soundest means by which a radio sponsor, station, or artist can tell of the success or failure of his program.

Every artist with any experience in radio has received many letters from listeners who say "I have been listening to radio programs for years, but this is my first letter."

To my mind this statement is a bit unfair to both the radio fan and the artist. If the fan has been listening to radio programs for years it must be because he likes radio—and it is to his interest to endeavor to keep the programs on the air which appeal to him.

By all means a National Radio Fan Letter Week. Not too much ballyhoo or too much seriousness about it—but a sincere effort to collect brickbats and bouquets. It should be a pleasant duty for radio listeners to cooperate with radio broadcasters in the building of programs. And the most direct way they can do this is by voicing their opinions, moderate or violent, with praise or blame, pro or con. So, men and women of the radio world, on to National Radio Fan Letter Week. And God help or bless us—everyone.

AWARDS IN ELEVENTH BETTER RADIO CONTEST

Report of Judges

Radio Guide's Eleventh Better Radio Program Contest, covering the Carnation Contented program, drew 1,753 entries. Of these, 1,631, or 92 per cent, approved heartily of the program as a whole.

Of special significance in this contest were the high averages of praise for the separate units comprising the program. Gene Arnold, the narrator, received 1583 boosts and only 77 had anything but praise for him. A great deal was said about his well-modulated voice. Next in percentage of approval came the Lullaby Lady, with 1574 bouquets and only 73 brick-bats or 95 percent. Jean Paul King, who announces the program, had a higher average of boosts than either Arnold or the Lullaby Lady, with 1375 for and 41 against him for a percentage of 97. Morgan Eastman's orchestra was favored by 1422 and criticized by 71. The quartet was enjoyed by 1233 and 64 did not care for it. A total of 14 per cent of those who expressed an opinion on the advertising objected to it as a jarring note. The figures show that 454 approved of the manner in which this portion of the program is handled while 70 did not.

First prize is awarded by the judges to C. H. Van Sant, of Bartlesville, Okla. He aptly summarized the program and analyzed its outstanding points of charm and entertainment. Also, he offered three intelligent suggestions for improvement. He has an idea for bettering the theme song presentation; he calls attention to a bit of carelessness that offends his sensitive ears—duck your head, Announcer King!—and he offers a constructive idea for making the orchestral unit of the "hour" more appealing.

Ivan S. Coggeshall, second prize winner, showed keen acumen in adequately summarizing all the praiseworthy features that the program offers, and also commented upon an element in the program which many readers mentioned but which few, if any, handled so adroitly. This is the fact that Gene Arnold is associated in the minds of listeners with other programs and the products of other sponsors, both of such a different nature that a certain confusion is unavoidable.

Five dollar prizes were awarded to the following: Mrs. Florence Klein, 3141 Durrell Avenue, Cincinnati, Ohio; Mrs. Elsie H. Woods, Over Burr's Hardware Store, Ogdensburg, New York; and Mrs. E. A. Legg, 33 Stephen Street, Manchester, Connecticut.

And these contestants were given honorable mention:

Vane D. Fotte, 813 Seventh Street, South, Fargo, N. D.

Program: Carnation Contented Hour

FIRST PRIZE—\$25.00

C. H. VAN SANT, 611 East 1st Street, Bartlesville, Okla.

SECOND PRIZE—\$10.00

IVAN S. COGGESHALL, 60 Hudson Street, Room 1724, New York, N. Y.

\$5.00 PRIZES

MRS. FLORENCE KLEIN, 3141 Durrell Avenue, Cincinnati, Ohio

MRS. ELSIE H. WOODS, Over Burr's Hardware Store, Ogdensburg, New York

MRS. E. A. LEGG, 33 Stephen Street, Manchester, Conn.

Contented Program Scoreboard

How the contestants rate the program as a whole and the individual stars:

	Number for	Number against	Percentage for	Percentage against
The Program	1631	122	92	8
Gene Arnold	1583	77	95	5
Lullaby Lady	1574	73	95	5
Jean Paul King	1375	41	97	3
Morgan Eastman's Orchestra	1422	71	95	5
Quartet	1233	64	95	5
Advertising	454	70	86	14

Jeannette B. Stein, 201 East Court Street, Ottumwa, Ia.

James L. Jowett, 1208 Harding Boulevard, Norristown, Pa.

Sanford P. Archer, 909 East Jackson Street, Macomb, Ill.

Durward J. Day, 6 Walker Street, Portland, Me.

Henry E. Myers, 63 Seneca Street, Hornell, N. Y.

Alois G. Thienal, Junior, 356 Grove Street, Oradell, N. J.

Mrs. F. G. Burt, 1510 Medora Street, South Bend, Ind.

Beverly M. Koops, 615 South 7th Street, La Crosse, Wis.

Guy M. Johnson, 186 Lovejoy Avenue, Waterloo, Ia.

Results of Radio's Twelfth Better Radio Contest, covering the Bing Crosby program will appear in next week's issue.

THE JUDGES.

Winning Letters

First Prize \$25.00

Shouts of "Bravo" and "Encore" for one of the best programs on the air—the Contented program.

Gene Arnold is one of my favorite radio personalities. I think his part in the program is its best-selling feature. Jean Paul King's voice and diction are very good. The orchestral and vocal arrangements are among the best on the air. Mr. Eastman shows excellent taste and musicianship in the selection and arrangements of the musical program. The Lullaby Lady—very sweet; appeals to a large number of listeners. Others don't like her but I believe the balance is largely in her favor.

Suggestions For Improvement

1. Cut out the harp on the theme song, "Contented." It comes through the speaker too strong and drowns out, to a certain extent, the beautiful tenor voice singing the melody.

2. Mr. King's pronunciation is sometimes careless, i. e., his "suggestion" on the program of December 18. He failed to make the first "g" a hard one.

3. Include more of Victor Herbert's compositions in the orchestral program. I think the average lay listener (the man who must be sold if the program is a success) appreciates and understands Herbert's work more than any other composer's.

C. H. Van Sant,
611 East 1st Street,
Bartlesville, Okla.

Second Prize \$10.00

The Contented Program, most soothing of the commercials, constitutes an almost perfect example of adaptation to sponsored product, Milk! How the word connotes a chain of homely pictures: cows, meadows, farmhouse, fire-side, candle-light, cradle, lullaby. Some unseen artist has taken these elements and a capable cast and blended them into a mood of quiet reverie, to which even the advertising has been made subservient. The hymn-like "Contented" fade-out is a matchless institutional trademark—without as much as a word in it about evaporated milk.

The Lullaby Lady and the Carnation quartet sing simply and satisfy best in their folk-songs. Morgan Eastman, director of the full-toned orchestra, uses excellent judgment in favoring the classics, where jazz would be inept and folk-tunes tending towards saccharinity. However, though instructive, voluminous announcer footnotes on lives of composers should be dropped, because out of keeping with a mood of reflection; Jean Paul King, though competent, should go too.

The casting of Gene Arnold, most convincing of radio's sales provocateurs, is inspired. To this, his most artistic vehicle, he contributes sincerity and conviction. The effect of his artlessly modulated voice is marred only by its indelible association with another, more saline, broadcast. Eventually he will learn that the price of promiscuity in product-plugging by an impresario is that unwanted thoughts of soap will flavor his audience's soup.

Ivan S. Coggeshall,
60 Hudson St., Room 1724,
New York, N. Y.

MR. FAIRFAX KNOWS THE ANSWERS

Arthur Fairfax, a veteran of radio who knows all the stars personally, will do his utmost to answer your query in the earliest possible issue of RADIO GUIDE. The only exceptions will be those questions that are not of sufficient general interest to merit response in print; and such inquiries will be answered direct, if accompanied by a stamped envelope. Address all questions to Arthur Fairfax, RADIO GUIDE, 423 Plymouth Court, Chicago, Ill.

M. H. Rutherford, N. J.—Beverly West hasn't been airing from New York for some little time. Right now she's playing vaudeville around the countryside.

H. S. M., Peru, Ind.—Ford Rush is now playing the part of Ye Happy Minstrel with The Tiny Band, a juvenile program heard over the WABC-Columbia network Mondays, Wednesdays and Saturdays at 6:45 p. m., EST and Tuesdays and Thursdays at 4:45 p. m. EST. Program originates at WCAU, Philadelphia.

H. E., Chicago, Ill.—Here's the cast of "Ma Perkins" sketch: Virginia Payne plays Ma; Margery Hannon plays Fay; Karl Hufel portrays Donald Farrell; Willard Farnum is John and Charles

Eggleston is "Shuffle."

Mrs. H. I. S., Jersey City, N. J.—Mrs. Capt. Diamond isn't a Mrs. Louise Holt or Holden. Mrs. Capt. Diamond is May Buckley.

Patty, South Bend, Ind.—Just write the stars directly for photographs. If the stars are heard over the NBC network, write them at 30 Rockefeller Plaza, New York City. If heard over the CBS network, write them at 485 Madison Avenue, New York City.

G. L. W., Salut Ste. Marie, Ont.—Gene Autry is back at WLS, Chicago at 8:30 a. m. CST three days a week. The Arkansas Woodchopper also is on WLS. Carson Robinson has been doing programs on CBS and NBC networks. His only program at present writing is Sunday at 2 p. m. EST over the NBC-WJZ network.

L. B., Trenton, N. J.—John Fogarty seems to be one of those individuals who gets pushed around from one spot to another depending entirely upon what's

scheduled. He makes frequent guest appearances on the Melody Moments program and is always listed in Radio Guide on these occasions. He is also spotted at 11 p. m. Sundays, NBC-WJZ and 11 p. m. Mondays, EST, NBC-WEAF, which hours can't be too firmly relied upon if something out of the ordinary comes up. Vic and Sade recently returned to a national network and are scheduled daily excepting Sunday at 1:30 p. m. EST over NBC-WJZ network. Previously they had been doing their show over WENR, Chicago local.

W. A. K., Mobile Ala.—Carmen Lombardo, Fred Hgman and Larry Owen comprise the singing trio in Guy Lombardo's Orchestra.

N. R., West New York, N. J.—Write Loretta Lee and Barry Wells in care of George Hall's Orchestra, Taft Hotel, New York City, for photos.

Mrs. W. B. Mc., Mt. Carmel, Ill.—The "Melody Masters" of WBBM prefer to remain incognito. Herman Julius, Jr. is the violinist.

A. W., Chicago, Ill.—Clarence Wheeler's Orchestra uses "Midnight" as the theme song for its WBBM broadcasts.

G. A. B., Utica, N. Y.—The leading Detroit bands at the present are those of Ralph Bennett, Eddie Green, Bob Chester, Benny Kyte and a Don Pedro, not the former Chicago maestro, who plays from Windsor, Canada, through Detroit stations. Very few of the band leaders charge for photos. Of these you name we believe we can safely say they will send pictures on request. Address them care of the stations through which you hear them. Perhaps a letter to the Nestle Co. will bring one of Don Bestor.

M. E. W., La Grange, Ill.—The Philadelphia Orchestra remains on the air for some time.

A. J. Hubbard, Decatur, Ill.—Carl Moore and his orchestra have just launched a six week's engagement at the Rice Hotel in Houston, Texas, and though not broadcasting on a network might be picked up if you can dial one of the Houston stations.

Your PROBLEMS Solved By The Voice of Experience

The Voice of Experience's broadcast schedule is Monday to Friday daily at 12 noon eastern time Tuesday at 9:30 p. m. eastern time, with a repeat broadcast at 11:45 p. m. for Pacific Coast and Rocky Mountain sections and Mondays at 3:15 p. m. eastern time.

Should We Get Married?

DEAR ADVICE OF EXPERIENCE
I am twenty-two years of age and have fallen in love with a girl of twenty who also loves me. We are both in poor circumstances although both are workers. The girl is the sole support of her family and I do most of my work regularly from one week to a salary of \$3 a week.
Her parents do not approve of our love affair and I am beginning to think that they are right. I have never had a satisfactory date and am certainly not going to begin now. I want to do because I love her so much. I am asking you for advice as to what you can point out the right path to take. Please answer through RADIO CITY as I cannot listen to all the answers.
J P F

ANSWER Yours is just one, my friend of many many letters that I have received during this time of depression and I am telling me the same story. The original is a wonderful melody a little but the theme remains the same.

There is a question about if poverty is a real problem to be into consideration by a parent, a teacher and a group. Particularly as his teacher, after the girls' study is dependent upon the parent's decision, if the teacher is dependent upon his. Some times to solve the problem by going around and moving in with one of the families of the city. And instead of solving the problem, it is a little thing, they create other new problems.

Other men by their actions. I have my own life to live. I have come for my losses or a check. I am not going to give up my chance for marriage for my own happiness. I am not. I do see the two young people and I wish to tell both families formerly dependent to start for themselves. A marriage that based upon selfishness expressed to the part of one or both participants usually is successful for the simple reason that where selfishness is expressed as a premise for marriage that same selfishness characterizes the individuals in his or her attitude toward the one married with the inevitable result of disharmony.

You say that you are twenty-two and she is only twenty. I say both boys and either would it not be better to allow time to determine somewhat your ultimate decision? I do not believe in long engagement where they can be avoided but certainly I would not compromise by suggesting a marriage that would not give at least a gambling chance of success.

There is one suggestion to you. I have not completed two questionnaires to any young people in their decision regarding marriage. Each one of these questionnaires contains one hundred questions. One is for the girl to ask of herself about the boy friend when her boy friend is not present. The other is for the boy to do the same thing about the girl. These questionnaires are made as simple as can be and yet are very comprehensive. When both are completely filled out they offer a mighty fine means for determining whether or not a marriage should take place. I have shown the questionnaire to judges in domestic relations courts, and to psychiatrists, and in every instance they have praised the practical character of this method of determining the advisability of marriage. These questionnaires are sold together at 25 cents for the pair and that small investment I will assure you will prove one of the best that you ever made if you are really seriously desirous of determining beforehand the probable success or failure of the next one you contemplate.

Full explanation of how to use the questionnaires is printed right in each little booklet. A questionnaire for the boy only and only tell half the story. The same is true of the questionnaire for the girl. That is the reason for putting the two together in order to give a complete picture. Again let me say that I cannot recommend the use of these double questionnaires too highly and I suggest that any young couple contemplating marriage will find it most helpful indeed. Just insert a quarter in a piece of paper and put it in your letter and send it to me either in care of RADIO GUIDE or to P. O. Box 401 Times Square Station New York N. Y., and your order will be taken care of promptly.

Not A Clairvoyant

Dear Voice of Experience

Have read your page in **RADIO GUIDE** and wish you would answer a few questions for me.

Please tell me am I going to be happier than I am now?
Also won't you tell me what you can about myself?

ANSWER Evidently Elizabeth you have not followed my column from the beginning, for I explained that I am not a fortune teller and have yet to find any fortune teller that was anything more than a guesser. Yet people waste money by the hundreds of thousands of dollars in America every year on these liars. I can't guess the answer to problems and can only answer intelligently those questions that deal with actual conditions and leave nothing to guesswork.

A Girl's "No"

Dear Alice of Ives-ance

I am a single ~~22~~ twenty one years of age and have never
gone with a girl or ~~was~~ with with very ~~one~~ I am very
tender and I want to ~~be~~ it a better to be together with
the help but I am a too tired of my own self

[illegible]

You are just like your mother, she said, she was not a
very good mother, but if any woman was a mother who
was not she was a real mother. I never had a mother, but I knew
very much. I wonder, she thought, I had a mother. I
wonder if she was a good mother, or a bad mother. I wonder

Please answer the in RADIO (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100) (101) (102) (103) (104) (105) (106) (107) (108) (109) (110) (111) (112) (113) (114) (115) (116) (117) (118) (119) (120) (121) (122) (123) (124) (125) (126) (127) (128) (129) (130) (131) (132) (133) (134) (135) (136) (137) (138) (139) (140) (141) (142) (143) (144) (145) (146) (147) (148) (149) (150) (151) (152) (153) (154) (155) (156) (157) (158) (159) (160) (161) (162) (163) (164) (165) (166) (167) (168) (169) (170) (171) (172) (173) (174) (175) (176) (177) (178) (179) (180) (181) (182) (183) (184) (185) (186) (187) (188) (189) (190) (191) (192) (193) (194) (195) (196) (197) (198) (199) (200) (201) (202) (203) (204) (205) (206) (207) (208) (209) (210) (211) (212) (213) (214) (215) (216) (217) (218) (219) (220) (221) (222) (223) (224) (225) (226) (227) (228) (229) (230) (231) (232) (233) (234) (235) (236) (237) (238) (239) (240) (241) (242) (243) (244) (245) (246) (247) (248) (249) (250) (251) (252) (253) (254) (255) (256) (257) (258) (259) (260) (261) (262) (263) (264) (265) (266) (267) (268) (269) (270) (271) (272) (273) (274) (275) (276) (277) (278) (279) (280) (281) (282) (283) (284) (285) (286) (287) (288) (289) (290) (291) (292) (293) (294) (295) (296) (297) (298) (299) (300) (301) (302) (303) (304) (305) (306) (307) (308) (309) (310) (311) (312) (313) (314) (315) (316) (317) (318) (319) (320) (321) (322) (323) (324) (325) (326) (327) (328) (329) (330) (331) (332) (333) (334) (335) (336) (337) (338) (339) (340) (341) (342) (343) (344) (345) (346) (347) (348) (349) (350) (351) (352) (353) (354) (355) (356) (357) (358) (359) (360) (361) (362) (363) (364) (365) (366) (367) (368) (369) (370) (371) (372) (373) (374) (375) (376) (377) (378) (379) (380) (381) (382) (383) (384) (385) (386) (387) (388) (389) (390) (391) (392) (393) (394) (395) (396) (397) (398) (399) (400) (401) (402) (403) (404) (405) (406) (407) (408) (409) (410) (411) (412) (413) (414) (415) (416) (417) (418) (419) (420) (421) (422) (423) (424) (425) (426) (427) (428) (429) (430) (431) (432) (433) (434) (435) (436) (437) (438) (439) (440) (441) (442) (443) (444) (445) (446) (447) (448) (449) (450) (451) (452) (453) (454) (455) (456) (457) (458) (459) (460) (461) (462) (463) (464) (465) (466) (467) (468) (469) (470) (471) (472) (473) (474) (475) (476) (477) (478) (479) (480) (481) (482) (483) (484) (485) (486) (487) (488) (489) (490) (491) (492) (493) (494) (495) (496) (497) (498) (499) (500) (501) (502) (503) (504) (505) (506) (507) (508) (509) (510) (511) (512) (513) (514) (515) (516) (517) (518) (519) (520) (521) (522) (523) (524) (525) (526) (527) (528) (529) (530) (531) (532) (533) (534) (535) (536) (537) (538) (539) (540) (541) (542) (543) (544) (545) (546) (547) (548) (549) (550) (551) (552) (553) (554) (555) (556) (557) (558) (559) (560) (561) (562) (563) (564) (565) (566) (567) (568) (569) (570) (571) (572) (573) (574) (575) (576) (577) (578) (579) (580) (581) (582) (583) (584) (585) (586) (587) (588) (589) (590) (591) (592) (593) (594) (595) (596) (597) (598) (599) (600) (601) (602) (603) (604) (605) (606) (607) (608) (609) (610) (611) (612) (613) (614) (615) (616) (617) (618) (619) (620) (621) (622) (623) (624) (625) (626) (627) (628) (629) (630) (631) (632) (633) (634) (635) (636) (637) (638) (639) (640) (641) (642) (643) (644) (645) (646) (647) (648) (649) (650) (651) (652) (653) (654) (655) (656) (657) (658) (659) (660) (661) (662) (663) (664) (665) (666) (667) (668) (669) (670) (671) (672) (673) (674) (675) (676) (677) (678) (679) (680) (681) (682) (683) (684) (685) (686) (687) (688) (689) (690) (691) (692) (693) (694) (695) (696) (697) (698) (699) (700) (701) (702) (703) (704) (705) (706) (707) (708) (709) (710) (711) (712) (713) (714) (715) (716) (717) (718) (719) (720) (721) (722) (723) (724) (725) (726) (727) (728) (729) (730) (731) (732) (733) (734) (735) (736) (737) (738) (739) (740) (741) (742) (743) (744) (745) (746) (747) (748) (749) (750) (751) (752) (753) (754) (755) (756) (757) (758) (759) (760) (761) (762) (763) (764) (765) (766) (767) (768) (769) (770) (771) (772) (773) (774) (775) (776) (777) (778) (779) (780) (781) (782) (783) (784) (785) (786) (787) (788) (789) (790) (791) (792) (793) (794) (795) (796) (797) (798) (799) (800) (801) (802) (803) (804) (805) (806) (807) (808) (809) (810) (811) (812) (813) (814) (815) (816) (817) (818) (819) (820) (821) (822) (823) (824) (825) (826) (827) (828) (829) (830) (831) (832) (833) (834) (835) (836) (837) (838) (839) (84

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ANSWER My bad there is no question but what mine is much worse in life and that of others because he is too hard and I believe just as many more disaster because of the opposite extreme—hard at work

Between these two extremes is the happy medium where all of us belong and most of us are found. Certainly that's where you belong too. Whereas there are a great many bashful boys, naturally there are even more bashful girls, and a great many girls have the false idea that no matter who the young man might be or how much they might desire his company, the first time that they are asked they feel that they should always decline. It may be that this girl comes in that category.

If every boy took every girl's "no" at face value there would be lots of cowboys on the doors of marriage license bureaus. The clinging vine type of girl (and of such there are many) really wants to be wooed and is very much afraid of appearing bold even to the acceptance of an invitation. Not because she discerns a boy's motives, but rather because of a false idea about modesty and decorum.

If I were you I'd B R I would to one of two things, either I would meet her seemingly as by chance, and I would speak and explain that you didn't want to fix any attention upon her but that you would like to accompany her to some church affair or to some other place that she would like to go, that you felt sure that her company would be interesting and that you should like to make yourself reciprocally interesting. But what you say but how you say it will determine largely her reactions. Or if you find it more to your liking, sit down and write her a little note and tell her how sorry you are that she didn't find it convenient to accept your invitation to the movie but assure her that without wanting to appear importunate you should enjoy her company to some gathering which she would like to attend and assure her that you would try to make the occasion one of enjoyment and interest to her, if granted the opportunity.

In either case if I were you and if her no is more emphatic than it was the last time I believe I would turn my yes in other directions. But if it is much less emphatic than on the former occasion and yet was still a no and if I wanted to go with the girl I would simply say to myself: Well Mr. Man at last you are making progress. Keep a stiff upper lip wait a little while and try again. And here's wishing you success.

By the way, I have a little pamphlet on bashfulness



Your Friend and Adviser
THE VOICE OF EXPERIENCE

that I would be glad to send to you if you will send a 3c stamp for it and give me your name and address. I think you will find it valuable in helping you to overcome a cold that will grow upon you if you allow it to do so.

Dear Voice of Experience

I ate the oysters at Laffin's as given in last week's **RADIO GUIDE**. Not so long ago I was very ill with tuberculosis.

If Lilian will send me her name and address, I shall be glad to write her a letter of encouragement and advice. Tuberculosis need not be fatal. I have been at home all but one month while I spent in a sanatorium.

A 5 11

ANSWER: Thank you for your letter. A. J. H. and I hope that I can will read this. I, she will get her name and address to me. I will be glad to put her in touch with you. Certainly I hope that you will be able to give her some real encouragement.

I thank you for your interest in another fellow-sufferer.

ALTHOUGH I HAVE STATED in several issues of this publication that I am interested in the outcome of those cases that have been submitted to me very few have written me after receiving their reply.

to my broadcast is I am continually receiving letters from those whom I try to help and I surprise me somewhat that I am not hearing from my petitioners whom I answer to those claims.

Here's one of the few letters that I have received from one whose problems I have dealt with. It comes from Chicago and says:

Dear Voice of Experience

I read and believe and reply to Radio Guide and hereby thank you for your prompt attention. Just seeing my letter added strengthens my faith and I think of others submitting their problems followed your repairs that they could stare through their tears.

negro: Mr. A. J. S.

ANSWER: I certainly appreciate that letter and I sincerely hope that the advice you say you are going to follow will prove both sane and practical.

REVIEWING RADIO

By Martin J. Porter

MR. TONY WONG that droll philosopher of the air has proposed an annual fan mail week for radio. It was his notion that if the audience could be awakened from its natural lethargy and urged to peep into the "black box" of the constructive hints the idea might serve to reveal the facts of radio broadcasting and remedy them and to more effectively establish the programs that are clicking.

The very means of discovering how a show stands with the public, of course, is the listener's reaction and unless the host of the show knows the status of a series may never be learned.

Unfortunately, there were few fellow artists or sponsors who enthusiastically over the W's proposal. Probably very few listeners will rise to the occasion. The fan mail situation is one of the deplorable things in radio. Nine out of every ten letters received by artists or stations or sponsors have a selfish motive: revealing crashes of some other individual urge and not at all concerned with the betterment of programs.

Yet fan mail is exceedingly interesting and often is a symbol of the economic temperature of the country. In my own case, and where other radio commentators are concerned, the bulk of the fan mail is dedicated to the seeking of jobs, fame and fortune. Aside from the letters received from press agents and publicity departments, there are few notes from listeners who don't want additions or favors in the matter of getting their names, their children or their friends on the air.

At it everywhere is abundant has an eye to greed. Either they want tickets to a broadcast or an audition, a song published, advice about how to get talent (or some local news information about certain performers etc. Or else they squawk because they didn't win a contest or because some agency official told them they were not fitted for stardom.

Would Purge Ego

I wish there was some way to eliminate the selfish motif from fan mail and to carry out the idealistic notion of Tony Wong of having the audience wax suddenly sincere and write to artists, sponsors and studios along constructive lines.



THE JEAN PAUL KING FAMILY

And family are since last week when Mary King presented Announcer Jean Paul with the bouncing baby boy pictured for the first time herewith. He hasn't been named yet, so what do you suggest?

offer criticism, explain it and propose new ideas instead of trying to make a profit out of an investment in a three cent stamp.

Perhaps there is a way to discourage the

selfish element. Those moved by avarice, greed or an inordinate ambition to hood the mails with appeals for "breaks" or advantages should be shown some of the amazing statistics. Especially those who

imagine they can compose music or out-sing the Croys, the Morrisons and the Niesens.

These four distinct ways in which they can step from obscurity to the pinnacle of success via the radio route should be true that out of 500,000 persons with a regular deal in radio they managed to make the grade on the knuckles in the past twenty-four months.

The gentleman of the major studios tell me that the average number of applicants for places in the radio was during 1934, was a thousand a week in New York alone. That made 52,000 for the year. That figure was still about the same what I was in the previous year because in 1932 the wireless was more waste and applicants were a good many persons to desert the radio and inspired a desire in them to make quick money by the exercise of talent which until then had remained undiscovered. As a matter of fact the degree of such new talent was

48 Out of 100,000

Roughly, there were 100,000 expectant artists looking toward radio for salvage and salvation in 1932 and during that year only new ones with any extraordinary ability or talent enough to make them crack admitted to the ranks of performers. More than fifty percent of these came from professional walks—the stage, screen and vaudeville.

In 1934 a meager two dozen names with potentialities were admitted to the roster of radio artists and of these approximately eleven were professionals. Only two possible prodigies were admitted. You'll have no difficulty in remembering them. They were Mary Small, the little girl with a big voice and Nancy Kelly, the dramatic wonder whom the Wizard of Oz series introduced.

Last week a New York radio editor went to work on his annual questionaire to ascertain the ratings for 1934 applied to artists and shows in the other radio editions of the country.

One of his questions was: What great personality, whom you saw rise from comparative obscurity to fame, on the radio in 1934?

Before replying to that I went to the trouble to consult other radio commentators. (Continued on Page 15)

MUSIC IN THE AIR

By Carleton Smith

ARTURO TOSCANINI enjoys his radio. Arriving last week with a new air crew, Vladimir Horowitz, Mr. Toscanini went straight to his hotel and turned on the loud speaker in his room. Before a few minutes had passed, he was curious. Nothing that he heard pleased him. Nevertheless, he would keep it going, as his wife says.

Since he has lived in America he has learned to listen to the radio and enjoy it through all Europe he rarely tunes in. He believes reception and transmission are not more accurate through he cannot say much for the quality of our programs.

Mr. Toscanini is rested after an exhausting orchestral concert in several European cities from Stockholm to Vienna. He is ready for the rehearsals which occupy so much of his stay with us. In order not to finish his three rest periods have been arranged. His range was to conduct the Brahms of February 11, March 1 and April 8. Mr. Toscanini has promised all-Beechey programs on February 18 and March 1 and the last three broadcasts in April will be Wagner programs with soloists.

The week-day Carnegie Hall series includes a Beechey Cycle similar to the one we heard last season. For our pleasure Mr. Toscanini has programmed

Strauss' "La Scala di Seta", Brahms' Symphony No. 4 in E minor, Rameau and later over-credentialed by Tchaikovsky, and finally, Beethoven.

The Russian opera-buffa was a failure when it was first given in Venice and is almost unknown in this country. Thrice-tanata at however as Mr. Toscanini's interpretation of the Brahms Fourth. The microphone, compassion and emotion that he deeper than the senses in this work come to the surface at his call. No detail is missed and at the proportions of the whole are fused in a radiant brightness and ruggedness that bring forth with irresistible vigor an grandeur the beauty of the music.

The children's fantasies or not included in the music of the Russian master for which Mr. Toscanini has sympathy. He has an especial fondness for the waltz, but not to his respect. Veronese legend how ever and he has conducted it in a way that is a revelation in its simplicity. He has a feeling for the waltz, but he does not love it. He takes his time and is for his recording when he comes to the waltz. When the composer is sitting in a Paris audience was rendered in about Toscanini's tempo, the studio's reply was: If I were my shadow, I would never enter.

On January 21 (tentative) the Overture to Cherubini's "Laiska", Schumann's Rhenish symphony, Strauss' tone-poem "Don Juan", and the Overture to Rossini's "La Scala di Seta".

sim's "Scrittando".

For January 28 (tentative) Bruckner's "Romantic" symphony, the prelude to "Istanbul and Isola", Martucci's "Nativity" and "Nativity" and Ravel's "Daphnis and Chloe".

Program Notes

Beg your pardon! When Salome was announced for January 13 I assumed incorrectly it would be an afternoon performance. It is to be revived Saturday night on February 10, to be broadcast on the radio on NBC at 1:40 p.m. EST.

The opera-telling the story of Salome contains many beautiful moments, including the famous tenor aria "Paraphrase." I thought after hearing the performance during the Met's opening week that it was opera more satisfactory voices could hardly be assembled anywhere.

Leonold Stokowski next regular broadcast on the Academy of Music, CBS, WABC, January 12 at 9:30 p.m. EST includes Beethoven's "Korymbos", Schopenhauer's "Waltz in the Garden of the East".

There is the way when New Yorkers and Philadelphians have enjoyed these past weeks offers an interesting program with his Minnesota Symphony (NBC, WJAT, Saturday at 1:40 p.m. EST).

Ed. Pany of the Hall of Fame series (NBC, WJAT, Sunday at 10:30 p.m. EST) has programmed "Carnegie" the orchestra numbers are purely chosen to accompany the Pany's selection. The Bach Prelude is a masterpiece. On the first from Grotto's Grand Canyon Suite offer contrast not in the best musical taste.

Hill and Gruen (NBC, WJAT, Sunday, 11 a.m. EST) play the Gavotte from Arensky's "Lull Suite" for two pianos; "Tears from Rachmaninoff's Fantasy"; and Carl Bechters' "The Joker".

Cecilia Van Gendin who make her Met debut as Annieris in "La Traviata" (NBC, WJAT, Monday at 8:30 p.m. EST) will sing "Olympia" from Herold's "Carmen". Then the Rye, a new song, "If I Forget You" and Joseph Marx's "Nocturne".

Frederic Tubbett (NBC, WJAT, Monday at 8:00 p.m. EST) sings "Salvator" (Beethoven's "Going Home" and Jeremiah's "Flow").

Heidi Dierckx (NBC, WJAT, Monday at 11:30 p.m. EST) programs "Flight of the Bee" (Rachmaninoff's "Legend of the Salt in Two Preludes by Rachmaninoff and Tcherenine's "Humpty-Dumpty").

Sunday, Jan. 14

Features: Schipa

6:00 P.M.
NBC

Penner

7:30 P.M.
NBC

Pons

10:30 P.M.
NBCLOG of STATIONS
(NORTH ATLANTIC EDITION)

Call	Kilo	Power	Location	Net
Leite's	980	50,000	Pittsburgh Pa.	NBC
KDKA	980	50,000	Pittsburgh Pa.	NBC
WAAZ	1410	500	Boston, Mass.	CBS
WABC	860	50,000	N.Y. City N.Y.	CBS
WBAL	1060-760	10,000	Baltimore Md.	NBC
WBZ				
WBZA	990	25,000	Sp. ngled and Boston, Mass.	NBC
WCAU	1170	50,000	Philadelphia Pa.	CBS
WCSH	940	1,000	Portland Me.	NBC
WDRG	1330	500	Hartford Conn.	CBS
WEAF	660	50,000	N.Y. City N.Y.	NBC
WEEL	590	1,000	Boston, Mass.	NBC
WFIH	560	500	Philadelphia Pa.	NBC
WGV	790	50,000	Schenectady N.Y.	NBC
WHAM	1150	25,000	Rochester, N.Y.	NBC
WJAS	1290	1,000	Pittsburgh, Pa.	CBS
WJSV	1460	10,000	Washington D.C.	CBS
WJZ	760	50,000	N.Y. City N.Y.	NBC
WLIT	560	500	Philadelphia Pa.	NBC
WLW	700	50,000	Cincinnati, Ohio	NBC
WNAC	1230	1,000	Boston, Mass.	CBS
WOKO	1440	500	Albany, N.Y.	CBS
WOR	710	50,000	Newark N.J.	NBC
WRC	950	500	Washington, D.C.	NBC
WRVA	1110	5,000	Richmond Va.	NBC
WTIC	1060	50,000	Hartford, Conn.	NBC

1 Network Programs Listed Only
 2 Full Day Listings Night Network Only
 * Even Night Programs Listed Only
 * Local Day Full Night Programs Listed

Notice

These programs as here presented were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However, emergencies that arise at the studios sometimes necessitate even though hour changes in program listings, time, etc.

MORNING

8:00 A.M.

NBC—The Blue Hour (premier) Grand Trio WEAF WGY
 CBS—The Art of Living WABC
 NBC—The Features of the Day (premier) mixed quartet WJZ WBAL WBZ WBZA
 WJSV—Foster Melba's Congregation
 WNAC—Radio Studio

8:05 A.M.

CBS—The Radio Studio WABC WCAU

8:30 A.M.

CBS—Artist Recital: Charles E. Harrigan and Trio, Crane Fisher, bass WABC
 NBC—Low White and the Dial Organ WJZ WBAL WBZ WBZA

8:45 A.M.

CBS—The Radio Studio WABC
 WNAC—News Features Weather

9:00 A.M.
 NBC—The Ballroom (premier) instrumental trio WEAF WGY
 CBS—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

9:30 A.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

9:45 A.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

10:00 A.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

10:15 A.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

10:30 A.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

10:45 A.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

11:00 A.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

11:15 A.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

11:30 A.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

11:45 A.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

12:00 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

12:15 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

12:30 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

12:45 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

1:00 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

1:15 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

1:30 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

1:45 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

2:00 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

2:15 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

2:30 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

2:45 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

3:00 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

3:15 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

11:45 A.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

AFTERNOON

12:00 Noon
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

12:15 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

12:30 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

12:45 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

1:00 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

1:15 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

1:30 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

1:45 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

2:00 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

2:15 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

2:30 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

2:45 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

3:00 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

3:15 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

3:30 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

3:45 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

4:00 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

4:15 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

4:30 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

4:45 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

5:00 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

5:15 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

5:30 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

5:45 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

6:00 P.M.
 NBC—The Art of Living WABC
 WHAM—The Art of Living WABC
 WNAC—The Art of Living WABC

WCAU—Ben Greenblatt pianist
 WNAC—Frances J. Cronin and the Console
 WOR—The New Poetry, A. M. Sullivan

3:45 P.M.

WCAU—Henry of Newspaper Man
 WNAC—Lawrence Thornton

4:00 P.M.

NBC—The Blue Hour (premier) instrumental and vocal trio WEAF WGY

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HALL of FAME

Second Big
 RADIO PROGRAM
 Sunday, January 14th

10:30 P.M. WEAF
 HINDS HONEY
 & ALMOND CREAM
 presents



LILY PONS

WITH JOHN ERSKINE & NAT SHILKRET'S ORCHESTRA

Will Rogers 9:00 P.M.
NBC

(SUNDAY CONTINUED)

7:30 P.M.

CBS—H. V. Kaltenbach, WABC WDRB WOHQ
WJASNBC—Joe Penner, comedian, Harriet H. and
coronet, Mrs. Irene Nelson's Orchestra WJZ
WBAL WBZ WBZ KDKA WIV WBVA
WHAMWCAU—For Tappers
WEEL—Radio Talk NewsWJVS—Pop and Fats Marshall
WNAC—Jing Jang of Melody Alice O'Leary,
contractor, Annan O'Brien, singer and two
jazzersWOR—Spartan, Orchestra directed by Mele
Johnston Vernon Wiggins conductor Fred
Venetti tenor

7:45 P.M.

CBS—Rita Hayworth, WABC WNAC
WJAS WJVSNBC—We are Hal, singer and ukulele WEAF
WJZ WOHQ WGS

7:50 P.M.

WEEL—New Day

8:00 P.M.

NBC—Edith Cantor, comedienne, Ruth and's Orchestra
WBAL WJZ WOHQ WGS WJZ WBVA
WJZCBS—Evening in Paris, music show with Kath-
erine Campbell and M. L. Watson WABC
WJZ WNAC WJAS WJVSNBC—To be announced WJZ WBAL WBZ
WBZ WHAMKDKA—Weather, Sports, Reports
WEEL—The JumboWOR—New Broadway and Harold Trues, two
jazzers

8:15 P.M.

KDKA—Helen

WOR—The Jumbo

8:30 P.M.

CBS—Helen and WABC WDRB WOHQ
WJAS WJVS

WOR—The Jumbo

NBC—The Jumbo

WBAL WBZ WBZ KDKA WIV WBVA
WHAM

WCAU—For Tappers

WEEL—Radio Talk News

WJVS—Pop and Fats Marshall

WNAC—Jing Jang of Melody Alice O'Leary,
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WJZ WOHQ WGS

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Johnston Vernon Wiggins conductor Fred
Venetti tenor

(Continued from Page 13)

tators, and all of us were astonished to re-
alize that no such person had done any-
thing. The answer was, "I had come to
the answer," said George Noyes, who had
been a writer for years.

The writer, however, in 1931, had in-
vited the radio to be a part of the show
and that was the end of the radio's ex-
istence as a mere medium for the voice
and a desire to make more singers.
Way should the place be relegated to you
may ask. Well, I can tell you both the
theaters and the sponsors are de-
siring of making the word "radio" a
part of the vocabulary of today.

In all of 1933, there have been a few
among the newcomers, the way, and of
course Joe Penner. There were two de-
partments, both foreign among the
offices.

Constructing the rules of the break-a-
down to applicants it comes down to
the 10,000 applicants accepted within
the year, were invited to radio. I had
left this night of the 15th, 1933, who ap-
plied to the radio.

That makes your chances to get a job
the same and for me pretty slim. You
are facing odds of 1,000 to one. Even if
your talent is not blank, even if you can
sing or play or act, you have not that
single chance of 1,000 to one.

Those Parlor Comics

A great many of the would-be artists
storm the studios and agencies are
sifting under the odds on that they are
great, they are comedians. The re-
sult of this is because they think have
to be there and funny they are and that
they expect to be on the radio. But they
want to be on the radio because they
think it is a good idea, a really good idea.
I wish the radio and the people who are
creating such visions of comedy would
day of us with some of the top comics.

There are the saddest guys you ever
want to meet. They are the most worried
people in the business. And they are the
most hickies. I remember one man, grow-
ing of the back of the head that a comedian
has.

Take Jack Benny for instance. The

CBS—The Jack Benny Orchestra WABC
WDRB WJAS WJVS WOHQ

NBC—To be announced WEAF WJZ WEEL
WJVS

KDKA—News, News Flasher
WBZ-WBZ-Weather, Temperature, Sports Re-
views

WCAU—Breaker Carter Talk
WLW—The Jumbo Orchestra
WNAC—The Jumbo Variety Programs
WOR—The Jumbo

11:15 P.M.

NBC—The Jumbo Orchestra WEAF WGS
WJZ WOHQ

NBC—The Jumbo Orchestra WEAF WGS
WJZ WOHQ

KDKA—The Jumbo Orchestra WEAF WGS
WJZ WOHQ

WBZ-WBZ-Weather, Temperature, Sports Re-
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11:30 P.M.

NBC—The Jumbo Orchestra WEAF WGS
WJZ WOHQ

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WJZ WOHQ

WBZ-WBZ-Weather, Temperature, Sports Re-
views

WCAU—Breaker Carter Talk
WLW—The Jumbo Orchestra
WNAC—The Jumbo Variety Programs
WOR—The Jumbo

12:00 Mid

CBS—The Jumbo Orchestra WEAF WGS
WJZ WOHQ

NBC—The Jumbo Orchestra WEAF WGS
WJZ WOHQ

KDKA—The Jumbo Orchestra WEAF WGS
WJZ WOHQ

WBZ-WBZ-Weather, Temperature, Sports Re-
views

WCAU—Breaker Carter Talk
WLW—The Jumbo Orchestra
WNAC—The Jumbo Variety Programs
WOR—The Jumbo

12:15 A.M.

NBC—The Jumbo Orchestra WEAF WGS
WJZ WOHQ

NBC—The Jumbo Orchestra WEAF WGS
WJZ WOHQ

KDKA—The Jumbo Orchestra WEAF WGS
WJZ WOHQ

mate he's through with a broadcast, he
begins to brown and fret over the next
one. It's got to be as funny as the last
one, and even funnier, if possible. Where
are the gags and situations coming from?
Script writers run out of material very
quickly, and the radio is a very depend-
able. Thus the radio must get home and read
and think and devise, he must plot the fabric
of the next show. All right, he does his
home, he has a heart when a couple of
writers make his place. They offer gags,
which need to be rewritten and used at all.
When the gags and situations are de-
vised, the poor fellow must sit there and
listen and pass judgment. Usually Ben-
ny goes to bed and is just relaxing when the
phone rings, and a Broadway lady tells the
news that he has just thought of a fine
joke and will sell it for ten bucks. The
joke turns out to be terrible and Ben-
ny goes back to sleep. But at 5 a.m. he wakes
suddenly and has an idea. He wakes up
Mary Livingston. She is half asleep but
she must listen. She is in a mood to listen
to a lot of nonsense. But she does. Then
the night is over.

If you ever have seen Fred Allen, the
really funeral expression on his face will
convince you that he's a person who's
disappointed in his own ideas. He thinks he's

own gags and skits, and then he admits
to himself that they are all so terrible
that they had better be thrown away.
Fred Allen, who goes in for the vari-
ety type of comedy, has the worst time
of all. Mrs. Cantor has confided to me
that in sixteen years the Cantor family
hasn't sat down to an uninterrupted meal,
except on their wedding anniversaries,
when Marion, the eldest of the Cantor
daughters, has the telephone receiver off
the hook for the duration of dinner. All
day long the Cantor apartment is over-
run with song, gag men, songsters,
guys who want to make a laugh, pianists,
composers, and what not.

Cantor never has any time for his fam-
ily, as much as he loves them. He always
over the go to the end of the line, of standing
over a script. About eight people write
material for him, but he'd like to be the
final guy on the job himself, and does
eighty per cent of the creative stuff.

Rehearsals take up all the written
material, and all the time, complete re-
vision of script is day labor and it
takes a lot of work and heartache enough to
take all the time out of the private lives
of comedians. They are busy to every-
body but themselves and their families.

NEW LIFE for old RADIOS

RCA's 5 vital improvements
put new life in old sets

OUT of the great RCA Radio-
tron laboratories has come
an amazing advance in radio
tubes! 5 remarkable improve-
ments to put new, sparkling
life in old sets. Be sure you get
these 5 great advances—ask for
RCA Radiotrons or Cunning-
ham Radio Tubes—the only
ones actually guaranteed by
RCA Radiotron Company, In-

corporated, to give you these
5 great improvements.

Have your dealer test your
tubes. Replace the worn-out
ones with these new tubes.
You will get a new thrill out of
radio. Accept no substitutes.

Note these prices
on favorite RCA tubes

Tube	Price	Tube	Price
01-A	\$.60	45	\$.75
24-A	1.20	47	1.50
26	.65	71 A	.75
27	.70	80	.70
35	1.30		

QUETER OPERATION

UNIFORM PERFORMANCE

QUICKER START

EVERY TUBE IS MATCHED

UNIFORM VOLUME

RCA Radiotron

RADIO TUBES

Roxy 11:00 P.M.
NBC

(MONDAY CONTINUED)

6:45 P.M.

CBS—Ye Happy Mastrail and Tiny Band. WABC
WCAU WDR
NBC—H. J. Warner. Philosophy. Andrew Kelly
WEAF WEI
CBS—E. J. T. L. O. Orchestra. WOKO WAAB
NBC—E. J. T. L. O. Orchestra. Today's News. WJZ
WBZ WBZA KDKA WBAL WLW WHAM
WCSH—Miss H. J. Wood
WGY—Red Davis. Sketch
WRVA—Your Investments by Laurence S.
Winchester

7:00 P.M.

NBC—The Rembrandt. WEAF WIC WEI
CBS—M. J. T. L. O. Orchestra. WABC WOKO
WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
WCSH—Miss H. J. Wood
WGY—Red Davis. Sketch
WRVA—Your Investments by Laurence S.
Winchester

7:15 P.M.

NBC—B. J. T. L. O. Orchestra. WEAF WIC WEI
CBS—M. J. T. L. O. Orchestra. WABC WOKO
WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
WCSH—Miss H. J. Wood
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8:00 P.M.

NBC—The Rembrandt. WEAF WIC WEI
CBS—M. J. T. L. O. Orchestra. WABC WOKO
WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
WCSH—Miss H. J. Wood
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WGY—Red Davis. Sketch
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Winchester

9:00 P.M.

NBC—The Rembrandt. WEAF WIC WEI
CBS—M. J. T. L. O. Orchestra. WABC WOKO
WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
WCSH—Miss H. J. Wood
WGY—Red Davis. Sketch
WRVA—Your Investments by Laurence S.
Winchester

9:15 P.M.

NBC—The Rembrandt. WEAF WIC WEI
CBS—M. J. T. L. O. Orchestra. WABC WOKO
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"ALL THINGS TO ALL MEN" IS HI BROWN

(Continued from Page 1)

"Nize Baby" dialect versions of famous operas such as Romeo and Juliet and Samson and Delilah. All the time he was studying the places tickle tastes in dramatic shows acting in various radio parts, and gathering material for his own use. In 1929 he was instrumental in selling and placing "The Kiss of the Cold Berge" in 1932 he launched "Marie the Little French Princess" on Columbia's air waves and the drawing power of this attractive program steadily increased. Then came "Jack Dempsey's Gymnasium" and in the fall of 1933 he wrote, sold, directed and acted as Papa Dominick in Columbia's production of "Little Italy," a dialect program presenting the human and humorous problems besetting a home-loving group the "Marios" in "Little Italy." And the secret of the success of these programs is the interesting story of an unusual personality.

Second to few experts in dialect except in his native New York. He has been ready to put "Little Italy" program on the air you must remember "Mamma Lucia" and "Yes it's Ruth." And her radio direction doesn't end there. She's also "Marie the Little French Princess" who you might hear any Tuesday or Thursday at one o'clock (15.5) over CBS. It was Dave and one Papa Dominick that's Ruth!

When the modest Hi Brown stepped out of his radio in Brooklyn where he was born July 21, 1907, he began to talk and he didn't wait long—everyone seemed to be becoming a lawyer. Hi man decided it was a bit better and he led to a vision of a career in the courts until one day he came to Brooklyn and he was engaged.

Young Hi then about twelve years old with wavy dark hair and brown eyes, and was a real thing of a reputation as a "lawyer" in the neighborhood. The sad fate of Little Hi and side by side with the legal talent in Hi was developed an instinct for drama and the study of human character. At first his parents were bitterly opposed to his career in radio—

but as Hi likes to remark with a smile: "After the first pay check, all was well." Debating, dramatics and activities as concert master and student director of the orchestra filled his time, he studied the violin eight years and took up musical theory and harmony. And all this before he was twenty-four years of age.

The real secret of his success is his ability to understand and successfully portray in radio a great variety of human types with all their individual desires and conflicts and loves and dislikes. He is an excellent lawyer and student of human nature. He is especially adept in portraying the attitudes of older people in relation to the younger generation in catching in a sympathetic way human behavior in all its varying moods.

And for the future? Here is Hi Brown's credo in his own words:

The current must obviously today in the radio world is a decided shift for the better in the public taste. Generally, the country's growing up. It's obvious in the adult plays of a crowded theater season, in the return of sentimentality in a number of outstanding films and in the radio world it's revealed by the fact that radio and clients signing up the country's finest symphony orchestras and the Metropolitan Opera artists to see their wares. This welcome handwriting is on the wall everywhere. And it is a growing up process. It's not just radio's dramatic programs very short. Experiments in this direction are going to make the radio a more serious study. For radio's dramatic programs can be extremely finer than they are today. They can provide telling dramatic entertainment for adults written by script writers who understand human beings and whose scripts are shaped and directed by the best production men that money can buy.

When that is done, it's being done with musical programs today, we'll have a landing adult dramatic entertainment on the air that will make listeners sit up and ready to listen. That will make these adolescent ears of radio's dramatic shows seem a remote as the Gay Nineties.

NBC—The Rembrandt. WEAF WIC WEI
CBS—M. J. T. L. O. Orchestra. WABC WOKO
WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
WCSH—Miss H. J. Wood
WGY—Red Davis. Sketch
WRVA—Your Investments by Laurence S.
Winchester

9:45 P.M.

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WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
WCSH—Miss H. J. Wood
WGY—Red Davis. Sketch
WRVA—Your Investments by Laurence S.
Winchester

10:00 P.M.

NBC—The Rembrandt. WEAF WIC WEI
CBS—M. J. T. L. O. Orchestra. WABC WOKO
WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
WCSH—Miss H. J. Wood
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WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
WCSH—Miss H. J. Wood
WGY—Red Davis. Sketch
WRVA—Your Investments by Laurence S.
Winchester

10:15 P.M.

NBC—The Rembrandt. WEAF WIC WEI
CBS—M. J. T. L. O. Orchestra. WABC WOKO
WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
WCSH—Miss H. J. Wood
WGY—Red Davis. Sketch
WRVA—Your Investments by Laurence S.
Winchester

10:30 P.M.

NBC—The Rembrandt. WEAF WIC WEI
CBS—M. J. T. L. O. Orchestra. WABC WOKO
WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
WCSH—Miss H. J. Wood
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WGY—Red Davis. Sketch
WRVA—Your Investments by Laurence S.
Winchester

11:00 P.M.

NBC—The Rembrandt. WEAF WIC WEI
CBS—M. J. T. L. O. Orchestra. WABC WOKO
WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
WCSH—Miss H. J. Wood
WGY—Red Davis. Sketch
WRVA—Your Investments by Laurence S.
Winchester

NBC—The Rembrandt. WEAF WIC WEI
CBS—M. J. T. L. O. Orchestra. WABC WOKO
WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
WCSH—Miss H. J. Wood
WGY—Red Davis. Sketch
WRVA—Your Investments by Laurence S.
Winchester

9:45 P.M.

NBC—The Rembrandt. WEAF WIC WEI
CBS—M. J. T. L. O. Orchestra. WABC WOKO
WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
WCSH—Miss H. J. Wood
WGY—Red Davis. Sketch
WRVA—Your Investments by Laurence S.
Winchester

10:00 P.M.

NBC—The Rembrandt. WEAF WIC WEI
CBS—M. J. T. L. O. Orchestra. WABC WOKO
WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
WCSH—Miss H. J. Wood
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WRVA—Your Investments by Laurence S.
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NBC—The Rembrandt. WEAF WIC WEI
CBS—M. J. T. L. O. Orchestra. WABC WOKO
WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
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WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
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WGY—Red Davis. Sketch
WRVA—Your Investments by Laurence S.
Winchester

11:00 P.M.

NBC—The Rembrandt. WEAF WIC WEI
CBS—M. J. T. L. O. Orchestra. WABC WOKO
WCAU WDR WJZ WBZ WBZA KDKA WBAL WLW WHAM
WCSH—Miss H. J. Wood
WGY—Red Davis. Sketch
WRVA—Your Investments by Laurence S.
Winchester

"THE BIG SHOW"

MONDAYS 9:30 C.B.S.

EST

For Stations see Radio Guide Listing
EX LAX THE CHOCOLATE LAXATIVE

BOYS Wanted

To Learn
Salesmanship

Here's a chance to
earn spending money
for yourself and
show your parents
that you can be
self supporting.

Clip coupon shown
below immediately!
Mail it today and
you can start selling
Radio Guides next
week.

RADIO GUIDE

423 Plymouth Court
Chicago, Ill.

Attention Mr. Ted Klock:

I wish to be enrolled as a Boy
Salesman and earn some spending
money.

Name

Address

Town State

CBS—Enoch Light's Orchestra WABC

Waring 10:00 P.M.
CBSTony Cabooch 10:00 P.M.
NBC

Coughlin's Last Stand Triumph

(Continued from Page 5)

which had been fighting the battle of the bankers against the proposed government-controlled banking institutions, immediately took up the cudgels against Father Coughlin (calling him "a political radio haranguer" and characterizing his addresses as "flamboyant demagoguery," the newspaper on the day following his violent attack on the bankers shrieked in an editorial:

How long will this ecclesiastical fluff long be allowed toander decent citizens of this city in the name of God?

The *Free Press* followed this editorial blast with a laborious effort to refute the accusations which he had made in his address, and then attempted to discredit him by disclosing transactions involving the purchase of \$30,000 worth of stock with funds drawn from his three bank accounts. These accounts comprise a commercial account carried under the name of the Radio League of the Little Flower, a parish account carried in the name of St. Theresa of the Child Jesus Parish and a savings account and a commercial or personal account carried in the name of Father Coughlin.

Later Coughlin produced the ledgers on these accounts to show that the stock purchase represented an investment in the interests of the Radio League of the Little Flower and so testified later before the grand jury investigation at Detroit.

In its attack upon Father Coughlin the *Free Press* emphasized the statement of Leo J. Fitzpatrick, owner of Station WJR an organizer of the Coughlin independent network, that \$8,000 was paid to radio stations on the coast for time and to the American Telephone and Telegraph Company for wires every Sunday. The money came through donations received from listeners. The *Free Press* stamped the money used for this purpose, and for the stock investment, as charity tax, although money collected in the Radio League of the Little Flower is not subject to such a liability but for the purpose of financing the broadcasts and advancing the "cause" of the organization.

Father Coughlin himself was not at the bankers' March 10-11-12 dinner. Coughlin was arrested from a dinner at the Hotel Michigan, a party with which he was connected, and was taken to the police station. He was released after a short detention, but the police did not let him go into hiding, but he returned to his home.

Later Coughlin was later called before the United States Senate committee investigating the collapse of the Detroit banks to refute and substantiate his accusations. He gave the committee all of the information in his possession. Virtually everything in his account of the management of the banks and holding companies since been corroborated by the testimony of banking examiners and officials of the Federal institution.

It was brought out last week at the resumption of the inquiry that Bert A. Patterson, former national bank examiner who had resigned from the government service to become executive vice president of the Chrysler Detroit Union Group Inc. had received a letter dated December 1, 1931 from Alvaro P. Fry,

burn, chief national bank examiner in Chicago, notifying him that field examiners would arrive in Detroit within a few days to conduct an examination of the bank's books.

It was further brought out that the final dividend of \$151,000 declared by the Guardian National Bank of Commerce in the closing quarter of 1932 had been preceded by the report of W. A. Regan, national bank examiner, showing that the doubtful assets to the institution exceeded its entire capital funds of \$1,000,000.

It was also brought out that R. L. Hopkins, national bank examiner who later entered the employment of the Guardian group recommended leniency to the controller of the currency in dealing with these banks. Another bank examiner sent a warning to the controller of the currency regarding the condition of the National Bank of Commerce in May, 1932, nine months before the Michigan banking holiday was proclaimed.

It was further disclosed at last week's hearing that large amounts of holding company stock were used by the banks themselves as collateral for loans which required Federal Reserve Committee license characterized as a circumvention of the law.

Father Coughlin emerged from the impasse with the *Free Press* with a much larger following and considerably enhanced reputation for fearlessness. His admirers ignored the attempts of the newspaper to discredit him and hailed him as the man who forced the Detroit banking scandal out into the open.

(WEDNESDAY CONTINUED)

6:30 P.M.

NBC—George R. Holmes, talk, News Service: WFAF WGY
CBS—Frank Licht's Orchestra: WAAB WDRC WJSA WJOL
NBC—In the Big City: WJZ WBAL
CBS—Music Box: WJZ WBAL WABC WJOL

KDKA—Sports Review
WBZ WBZA—Sports Review
WCSH—Jazz and Me: Music Program
WEEL—News Flash: Market Reports
WHAM—Frank Licht's Orchestra
WLW—Hot News: Main Point Sportsman
WNAC—In the Big City: WJZ WBAL
WOR—Base Ball: WJZ WBAL
WRVA—The News Review

6:45 P.M.

CBS—Joe Lupp: Music and Tiny Band: WABC WJOL WDRC
NBC—Joe Lupp: Music and Tiny Band: WABC WJOL WDRC
CBS—Thompson: Music and Tiny Band: WABC WJOL WDRC
NBC—Thompson: Music and Tiny Band: WABC WJOL WDRC
WEEL—You and Me: Music and Tiny Band: WABC WJOL WDRC
WGY—You and Me: Music and Tiny Band: WABC WJOL WDRC
WNAC—You and Me: Music and Tiny Band: WABC WJOL WDRC
WRVA—You and Me: Music and Tiny Band: WABC WJOL WDRC

7:00 P.M.

NBC—Marty: Music and Tiny Band: WABC WJOL WDRC
CBS—Marty: Music and Tiny Band: WABC WJOL WDRC
NBC—Marty: Music and Tiny Band: WABC WJOL WDRC
WEEL—Marty: Music and Tiny Band: WABC WJOL WDRC
WGY—Marty: Music and Tiny Band: WABC WJOL WDRC
WNAC—Marty: Music and Tiny Band: WABC WJOL WDRC
WRVA—Marty: Music and Tiny Band: WABC WJOL WDRC

7:15 P.M.

NBC—Marty: Music and Tiny Band: WABC WJOL WDRC
CBS—Marty: Music and Tiny Band: WABC WJOL WDRC
NBC—Marty: Music and Tiny Band: WABC WJOL WDRC
WEEL—Marty: Music and Tiny Band: WABC WJOL WDRC
WGY—Marty: Music and Tiny Band: WABC WJOL WDRC
WNAC—Marty: Music and Tiny Band: WABC WJOL WDRC
WRVA—Marty: Music and Tiny Band: WABC WJOL WDRC

7:30 P.M.

NBC—Marty: Music and Tiny Band: WABC WJOL WDRC
CBS—Marty: Music and Tiny Band: WABC WJOL WDRC
NBC—Marty: Music and Tiny Band: WABC WJOL WDRC
WEEL—Marty: Music and Tiny Band: WABC WJOL WDRC
WGY—Marty: Music and Tiny Band: WABC WJOL WDRC
WNAC—Marty: Music and Tiny Band: WABC WJOL WDRC
WRVA—Marty: Music and Tiny Band: WABC WJOL WDRC

7:45 P.M.

NBC—Marty: Music and Tiny Band: WABC WJOL WDRC
CBS—Marty: Music and Tiny Band: WABC WJOL WDRC
NBC—Marty: Music and Tiny Band: WABC WJOL WDRC
WEEL—Marty: Music and Tiny Band: WABC WJOL WDRC
WGY—Marty: Music and Tiny Band: WABC WJOL WDRC
WNAC—Marty: Music and Tiny Band: WABC WJOL WDRC
WRVA—Marty: Music and Tiny Band: WABC WJOL WDRC

8:00 P.M.

NBC—Marty: Music and Tiny Band: WABC WJOL WDRC
CBS—Marty: Music and Tiny Band: WABC WJOL WDRC
NBC—Marty: Music and Tiny Band: WABC WJOL WDRC
WEEL—Marty: Music and Tiny Band: WABC WJOL WDRC
WGY—Marty: Music and Tiny Band: WABC WJOL WDRC
WNAC—Marty: Music and Tiny Band: WABC WJOL WDRC
WRVA—Marty: Music and Tiny Band: WABC WJOL WDRC

8:15 P.M.

CBS—Edna: Music and Tiny Band: WABC WJOL WDRC
NBC—Edna: Music and Tiny Band: WABC WJOL WDRC
WEEL—Edna: Music and Tiny Band: WABC WJOL WDRC
WGY—Edna: Music and Tiny Band: WABC WJOL WDRC
WNAC—Edna: Music and Tiny Band: WABC WJOL WDRC
WRVA—Edna: Music and Tiny Band: WABC WJOL WDRC

8:30 P.M.

NBC—Edna: Music and Tiny Band: WABC WJOL WDRC
CBS—Edna: Music and Tiny Band: WABC WJOL WDRC
NBC—Edna: Music and Tiny Band: WABC WJOL WDRC
WEEL—Edna: Music and Tiny Band: WABC WJOL WDRC
WGY—Edna: Music and Tiny Band: WABC WJOL WDRC
WNAC—Edna: Music and Tiny Band: WABC WJOL WDRC
WRVA—Edna: Music and Tiny Band: WABC WJOL WDRC

8:45 P.M.

NBC—Edna: Music and Tiny Band: WABC WJOL WDRC
CBS—Edna: Music and Tiny Band: WABC WJOL WDRC
NBC—Edna: Music and Tiny Band: WABC WJOL WDRC
WEEL—Edna: Music and Tiny Band: WABC WJOL WDRC
WGY—Edna: Music and Tiny Band: WABC WJOL WDRC
WNAC—Edna: Music and Tiny Band: WABC WJOL WDRC
WRVA—Edna: Music and Tiny Band: WABC WJOL WDRC

9:00 P.M.

NBC—Edna: Music and Tiny Band: WABC WJOL WDRC
CBS—Edna: Music and Tiny Band: WABC WJOL WDRC
NBC—Edna: Music and Tiny Band: WABC WJOL WDRC
WEEL—Edna: Music and Tiny Band: WABC WJOL WDRC
WGY—Edna: Music and Tiny Band: WABC WJOL WDRC
WNAC—Edna: Music and Tiny Band: WABC WJOL WDRC
WRVA—Edna: Music and Tiny Band: WABC WJOL WDRC

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FOR PONTIAC

in a brand new RADIO PROGRAM

COLUMBIA NETWORK

61 Stations—8:15 p.m. E. S. T. Every WEDNESDAY & SATURDAY

WLW—Buck: Music and Tiny Band: WABC WJOL WDRC
WOR—Buck: Music and Tiny Band: WABC WJOL WDRC
12:15 A.M.
WLW—Star: Music and Tiny Band: WABC WJOL WDRC
12:30 A.M.
NBC—Harry: Music and Tiny Band: WABC WJOL WDRC
CBS—George: Music and Tiny Band: WABC WJOL WDRC
NBC—In the Big City: WJZ WBAL
KDKA—Jack: Music and Tiny Band: WABC WJOL WDRC
12:45 A.M.
WLIT—Harry: Music and Tiny Band: WABC WJOL WDRC
1:00 A.M.
CBS—Enoch: Music and Tiny Band: WABC WJOL WDRC

Thursday, Jan. 18

Vallee 8:00 P.M.
NOCShow Boat 9:00 P.M.
WOC

MORNING

8:00 A.M.
CBS—On the Air Today WABC
NBC—Radio City Organ, Richard Leibert, organist WEAF WGY WJH WFI
CBS—Salon Muscane Vincent Sorey, conductor WCAU
NBC—Morning Devotions WJZ WBAL WBZ WBZ/KDKA
WEEI—R. B. Talcott, meteorologist WHAM—Kindly Thoughts
WJSV—Frank Wataunde and Hon. Archie WAC—Shopping Around the Town
WOR—Program Review

8:05 A.M.
CBS—Salon Muscane WABC

8:10 A.M.
WOR—At Woods, son's and father

8:15 A.M.
NBC—Dan Hall Trio WJZ WBAL KDKA WBZ WBZ/KDKA
WCSH—Morning Devotions
WEEI—Shopping Service
WJSV—The Sun Dial

8:30 A.M.
NBC—Law White organist WJZ WBAL WBZ WBZ/KDKA WHAM
NBC—Heera inspiration, talk and music WJAF WEEI WJH WGY WTIC WFI
WOR—Martha Manning, sales talk

8:45 A.M.
CBS—Sam Moore's Meeting WABC WCAU

9:00 A.M.
NBC—The Breakfast Club WJZ WBAL KDKA
CBS—The Boys Male quartet WABC WOKO
WNAC—WJH WJH WJH
NBC—Tad Black's Orchestra WEEI WJH WJH
WBZ WBZ—Virginia Reade, talk
WEEI—Children Institute
WGY—Forest White crooner
WHAM—Tower Clock Program
WJSV—Woman's Hour
WOR—Edward Neil, Jr. baritone; songs, with Mary Olaus and George Stackley
WRVA—Dah and Ed

9:15 A.M.
NBC—Tad Black and White comedy and songs: WJAF WFI WJH WGY WEEI
CBS—The Luscious Gardens WABC WOKO
WNAC—WJH WJH
WCAU—WJH WJH
WHAM—Breakfast Club (WJH)
WOR—Mike K. organ, Calonge, sales talk

9:30 A.M.
NBC—Bradley Knead the Mountain Boy, hill baby songs WJAF WTIC WEEI WJH WGY WJH
KDKA—style and Shopping Service
WBZ WBZ—H. Kahler, club, orchestra (NBC)
WNAC—Don Ross, the Sinner

9:45 A.M.
CBS—The Mystery Chef WABC WAAB WCAU WJH
NBC—Wife Steve Allen Prescott WEEI WTIC WGY WJH WJH
KDKA—New York Work A Day Thoughts
WHAM—Household Hour
WNAC—The Young Men's Quartet
WOR—The Singing Cowboy Tex Fletcher

10:00 A.M.
NBC—Edward M. Hight, the Gospel Singer: WJZ WBAL KDKA WBZ WBZ
CBS—Bill and Conner, popular songs WABC WOKO W A WJH WAAB
NBC—Brent and the Blue vocal and instrumental duo WJAF WGY WJH WFI
WNAC—Food and Home-making School
WOR—Pure Food Hour

10:15 A.M.
NBC—Chas. L. H. WJZ WBAL WBZ WBZ/KDKA WHAM
CBS—Victory over the Blues Allen Radio Home Makers WABC WOKO WJH WAAB WJH
NBC—Morning People, early musical WEEI WJH WJH
WCAU—The World's Best Organ
WGY—Georgia W. H.

10:30 A.M.
NBC—Tanya's Children, dramatic sketch WJZ WBAL WBZ WBZ/KDKA
CBS—Meady Parade WABC WOKO WNAC WJH WJH WJH
WCSH—The Tanya's dumber
WGY—The Singing Boy
WHAM—The Tanya's dumber

10:45 A.M.
NBC—WJH WJH WJH WJH WBZ WBZ/KDKA WHAM
CBS—Mrs. C. H. H. National Council on Education and the Arts WABC WJH WJH
NBC—Morning People WJH
WCAU—The Tanya's dumber
WEEI—The Tanya's dumber
WGY—The Tanya's dumber
WHAM—The Tanya's dumber

11:00 A.M.
CBS—Mary Lee Taylor, kitchen talk WJSV
NBC—Four Southern Singers WJZ WBAL KDKA WBZ WBZ/KDKA
CBS—Sunny Side Up WABC WJH WJH WJH



JACK WHITING

Bringing into radio for his debut with a national CBS hookup, Mr. Whiting, musical comedy and vaudeville singer-actor-comedian and master of ceremonies will be heard beginning February 9 each Friday at 9:30 p.m. EST

NBC—Galaxy of Stars WGY WJH
WCSH—School of Cookery
WEEI—Friendly Kitchen Program
WOR—Ned French Beauty talk
WRVA—School of Cookery

11:15 A.M.
NBC—Singing Strings, singing ensemble WJZ WBAL
CBS—Sunny Side Up WABC WJH WJH WJH
WJH WJH WJH WJH
NBC—The Tanya's dumber WEEI WJH WJH
KDKA—Sunny Side Up
WBZ WBZ—The Tanya's dumber
WHAM—The Tanya's dumber
WJSV—The Tanya's dumber
WOR—The Tanya's dumber

11:30 A.M.
NBC—U. S. Navy Band, WJZ WBAL WBZ WBZ/KDKA WJH WJH WJH
CBS—The Tanya's dumber WABC WJH WJH WJH
WJH WJH WJH WJH
NBC—The Tanya's dumber WEEI WJH WJH
KDKA—The Tanya's dumber
WBZ WBZ—The Tanya's dumber
WHAM—The Tanya's dumber
WJSV—The Tanya's dumber
WOR—The Tanya's dumber

11:45 A.M.
CBS—The Tanya's dumber WABC WOKO WJH WJH WJH
WBZ WBZ—The Tanya's dumber
WCAU—The Tanya's dumber
WJH WJH WJH WJH
NBC—The Tanya's dumber WEEI WJH WJH
KDKA—The Tanya's dumber
WBZ WBZ—The Tanya's dumber
WHAM—The Tanya's dumber
WJSV—The Tanya's dumber
WOR—The Tanya's dumber

12:00 Noon
NBC—Gene Arnold's Command WJZ WBAL
KDKA—The Tanya's dumber
WBZ WBZ—The Tanya's dumber
WCAU—The Tanya's dumber
WJH WJH WJH WJH
NBC—The Tanya's dumber WEEI WJH WJH
KDKA—The Tanya's dumber
WBZ WBZ—The Tanya's dumber
WHAM—The Tanya's dumber
WJSV—The Tanya's dumber
WOR—The Tanya's dumber

12:15 P.M.
NBC—The Tanya's dumber WJZ WBAL
CBS—The Tanya's dumber WABC WOKO WNAC
WBZ WBZ—The Tanya's dumber
WCAU—The Tanya's dumber
WJH WJH WJH WJH
NBC—The Tanya's dumber WEEI WJH WJH
KDKA—The Tanya's dumber
WBZ WBZ—The Tanya's dumber
WHAM—The Tanya's dumber
WJSV—The Tanya's dumber
WOR—The Tanya's dumber

12:30 P.M.
NBC—The Tanya's dumber WJZ WBAL
CBS—The Tanya's dumber WABC WOKO WNAC
WBZ WBZ—The Tanya's dumber
WCAU—The Tanya's dumber
WJH WJH WJH WJH
NBC—The Tanya's dumber WEEI WJH WJH
KDKA—The Tanya's dumber
WBZ WBZ—The Tanya's dumber
WHAM—The Tanya's dumber
WJSV—The Tanya's dumber
WOR—The Tanya's dumber

12:45 P.M.
NBC—The Tanya's dumber WJZ WBAL
CBS—The Tanya's dumber WABC WOKO WNAC
WBZ WBZ—The Tanya's dumber
WCAU—The Tanya's dumber
WJH WJH WJH WJH
NBC—The Tanya's dumber WEEI WJH WJH
KDKA—The Tanya's dumber
WBZ WBZ—The Tanya's dumber
WHAM—The Tanya's dumber
WJSV—The Tanya's dumber
WOR—The Tanya's dumber

1:00 P.M.
NBC—The Tanya's dumber WJZ WBAL
CBS—The Tanya's dumber WABC WOKO WNAC
WBZ WBZ—The Tanya's dumber
WCAU—The Tanya's dumber
WJH WJH WJH WJH
NBC—The Tanya's dumber WEEI WJH WJH
KDKA—The Tanya's dumber
WBZ WBZ—The Tanya's dumber
WHAM—The Tanya's dumber
WJSV—The Tanya's dumber
WOR—The Tanya's dumber

1:15 P.M.
NBC—The Tanya's dumber WJZ WBAL
CBS—The Tanya's dumber WABC WOKO WNAC
WBZ WBZ—The Tanya's dumber
WCAU—The Tanya's dumber
WJH WJH WJH WJH
NBC—The Tanya's dumber WEEI WJH WJH
KDKA—The Tanya's dumber
WBZ WBZ—The Tanya's dumber
WHAM—The Tanya's dumber
WJSV—The Tanya's dumber
WOR—The Tanya's dumber

1:30 P.M.
NBC—The Tanya's dumber WJZ WBAL
CBS—The Tanya's dumber WABC WOKO WNAC
WBZ WBZ—The Tanya's dumber
WCAU—The Tanya's dumber
WJH WJH WJH WJH
NBC—The Tanya's dumber WEEI WJH WJH
KDKA—The Tanya's dumber
WBZ WBZ—The Tanya's dumber
WHAM—The Tanya's dumber
WJSV—The Tanya's dumber
WOR—The Tanya's dumber

1:45 P.M.
NBC—The Tanya's dumber WJZ WBAL
CBS—The Tanya's dumber WABC WOKO WNAC
WBZ WBZ—The Tanya's dumber
WCAU—The Tanya's dumber
WJH WJH WJH WJH
NBC—The Tanya's dumber WEEI WJH WJH
KDKA—The Tanya's dumber
WBZ WBZ—The Tanya's dumber
WHAM—The Tanya's dumber
WJSV—The Tanya's dumber
WOR—The Tanya's dumber

2:00 P.M.
NBC—The Tanya's dumber WJZ WBAL
CBS—The Tanya's dumber WABC WOKO WNAC
WBZ WBZ—The Tanya's dumber
WCAU—The Tanya's dumber
WJH WJH WJH WJH
NBC—The Tanya's dumber WEEI WJH WJH
KDKA—The Tanya's dumber
WBZ WBZ—The Tanya's dumber
WHAM—The Tanya's dumber
WJSV—The Tanya's dumber
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2:15 P.M.
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CBS—The Tanya's dumber WABC WOKO WNAC
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3:00 P.M.
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4:00 P.M.
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6:00 P.M.
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NBC—Maurice Lee Concert Ensemble WEEI
KDKA—News and Markets
WCAU—A Woman Looks at the World; Hope LeBarre Roberts
WCSH—Dance Marathon
WGY—Tara Program
WNAC—The Shopper's Exchange
WOR—Jan Brunner's Gypsy Orchestra
12:35 P.M.
WEEI—Stock Exchange Quotations, Market Report
12:45 P.M.
KDKA—Ernie Haast's Orchestra
WCSH—Maurice Lee's Ensemble NBC
WEEI—A Bit of This and a Bit of That
WCAU—The Nostalgies
1:00 P.M.
CBS—Marie the Little French Princess; drama, WABC WJH WJH
NBC—Market and Weather Reports WEEI WJH WJH
KDKA—Tara Program and Home Hour (NBC)
WGY—A Woman Looks at the World
WJSV—Afternoon News
WOR—Maurice Lee's Ensemble NBC
1:15 P.M.
CBS—News and Drama, Comedy and Songs WABC WJH WJH WJH
NBC—Pedro Yara Orchestra WEEI WJH WJH
WCAU—Harold Keefe's Orchestra
1:30 P.M.
NBC—V. E. and Sade, sketch WJZ WBAL KDKA
CBS—Easy Aces Comedy WABC WCAU WNAC WJH
NBC—Ernie Haast's Concert Ensemble WEEI WJH WJH
WHAM—School of the Air science
WJSV—The Tanya's dumber
WOR—Bude Dudley, Theater Club of the Air
WRVA—Market Reports
1:45 P.M.
NBC—Gale Pace and Orchestra WJZ WBAL
CBS—Maurice Lee's Ensemble WABC WJH WJH
KDKA—Ernie Haast's Orchestra
WBZ WBZ—Dance Marathon, Doris Turrell
WGY—Orchestra Concert Ensemble (NBC)
WNAC—Tara Program
WOR—Ernie Haast's Ensemble NBC
2:00 P.M.
NBC—The Tanya's dumber WEEI WJH WJH
NBC—The Tanya's dumber WABC WJH WJH
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WOR—The Tanya's dumber

WEEI—Reading Circle
WOR—Dr. Anna Star, The Child in the Home
3:45 P.M.
CBS—Curtis Institute of Music WABC WOKO
WNAC WJH WJH WJH
WOR—Leo Freudenberger's Orchestra
4:00 P.M.
NBC—Waters and Wier, organists WEEI
WBZ WBZ WBZ/KDKA WHAM
WCSH—The Tanya's dumber
WGY—The Tanya's dumber
WJSV—The Tanya's dumber
WOR—The Tanya's dumber
4:15 P.M.
NBC—Frances White, songs Orchestra WJZ
WBZ WBZ/KDKA WHAM
WBZ—Waters and Wier WEEI WJH
WGY—The Tanya's dumber
WJSV—The Tanya's dumber
WOR—The Tanya's dumber
4:30 P.M.
NBC—The Tanya's dumber WJZ WBAL
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8:15 P.M.
NBC—The Tanya's dumber WJZ WBAL
CBS—The Tanya's dumber WABC WOKO
WBZ WBZ—The Tanya's dumber
WCAU—The Tanya's dumber
WJH WJH WJH WJH
NBC—The Tanya's dumber WEEI WJH WJH
KDKA—The Tanya's dumber
WBZ WBZ—The Tanya's dumber
WHAM—The Tanya's dumber
WJSV—The Tanya's dumber
WOR—The Tanya's dumber
8:30 P.M.
NBC—The Tanya's dumber WJZ WBAL
CBS—The Tanya's dumber WABC WOKO
WBZ WBZ—The Tanya's dumber
WCAU—The Tanya's dumber
WJH WJH WJH WJH
NBC—The Tanya's dumber WEEI WJH WJH
KDKA—The Tanya's dumber
WBZ WBZ—The Tanya's dumber
WHAM—The Tanya's dumber
WJSV—The Tanya's dumber
WOR—The Tanya's dumber
8:45 P.M.
NBC—The Tanya's dumber WJZ WBAL
CBS—The Tanya's dumber WABC WOKO
WBZ WBZ—The Tanya's dumber
WCAU—The Tanya's dumber
WJH WJH WJH WJH
NBC—The Tanya's dumber WEEI WJH WJH
KDKA—The Tanya's dumber
WBZ WBZ—The Tanya's dumber
WHAM—The Tanya's dumber
WJSV—The Tanya's dumber
WOR—The Tanya's dumber

Friday, Jan. 19

Jane Addams 7:45 P.M.
NBCShutta-O'Keefe 8:00 P.M.
NBC

MORNING

8:00 A.M.

CBS—On the Air Today WABC
NBC—Organ Rhaphs, Richard Leibert, organ at WEAF WFI WGA WSH
CBS—The Ambassadors, Mass. Quartet WCAU
NBC—Morning Devotions WJZ WBAL WBZ
WBZA KDKA
WEEL—E. B. Kiser, meteorologist
WHAM—Auntie's Thoughts
WJSV—Frank Watson and the Hun. Archie
WNAC—Shopping Around the Town
WOR—Program Resume

8:05 A.M.

CBS—The Ambassadors WABC

8:10 A.M.

WOR—At Wanda's and I patter

8:15 A.M.

CBS—Sunny Melodies, Mark Warnow, Conductor: WABC WCAU
NBC—In a Bad Time WJZ WBAL KDKA WBZ
WBZA
WCSH—Merrill Devotions
WEEL—Shopping Service
WJSV—The Sun Dial

8:30 A.M.

NBC—Covers inspirational talk and music
WEAF WEEI WESH WGY WFI
NBC—Low White organist WJZ WBAL KDKA
WBZ WBZA
WHAM—Auntie's Thoughts
WOR—Merrill Manning talk

8:45 A.M.

CBS—Sam Moore's Meeting WABC WCAU
KDKA—The Sun Dial
WBZ WBZA—Shopping, Tom
WHAM—Low White organist (NBC)

9:00 A.M.

NBC—Sam Herman, xylophone, Frank Banta,
piano WEAF WEEI WESH
CBS—Do Re Mi Trio WABC WOKO WNAC
WABC WFI WGA
NBC—The Mystery Chef WJZ KDKA WBAL
WBZ WBZA—The Mystery Chef
WGY—Daily News
WEEL—The Sun Dial
WHAM—Tower Clock Program
WJSV—The Sun Dial
WOR—Our Children with Mary O'Neil, Edwin Nell,
Dr. Manning and a Girl's Shackley organist

9:15 A.M.

NBC—Breakfast Club, Orchestra WJZ WHAM
WBAL KDKA
NBC—Loud, Toot and Wote songs and comedy
WEAF WESH WGY WEEI WFI
CBS—Metropolitan Parade WABC WNAC WOKO
WBAL WJZ
WCAU—Word and Music
WOR—Miss Katherine's Calhoun talk

9:30 A.M.

NBC—Brande, Kiser, the Mountain Boy, bid
lily songs WEAF WESH WEEI
KDKA—Sunny Melodies
WBZ WBZA—The Sun Dial (NBC)
WOR—Metropolitan Parade (CBS)

9:45 A.M.

NBC—Cyril Tashin, violinist WEAF WGY
WESH
CBS—Ren and Dana, Comedy and Songs WABC
KDKA—News and Music Matters
WBAL—Shopping for Nancy Turner
WCAU—Shopping Service
WOR—The Sun Dial

10:00 A.M.

NBC—Breen and De Rose, guitar and songs
WEAF WESH WFI WGY
CBS—Gordon Day and Boney Comedy and
Songs WABC WOKO WAAB WDRG WCAU
WJZ
NBC—Cowboy Singer, Jules Allen WJZ KDKA
WBZ WBZA WHAM WBAL
WEEL—The Conrad Program
WNAC—The Voice of the Apothecary
WOR—Emily Post, Sydney Nesbitt, baritone; Mur-
iel Pollack and Her Singing Strings
WRVA—Doctor of the Blues

10:15 A.M.

NBC—The Morning Home Circle, household pho-
tophies WEAF WESH WFI WGY
CBS—Bill and Ginger, Songs WABC WOKO
WNAC WCAU WJZ WJSV
NBC—Clara, Lila and Em WJZ WBAL WBZ
WBZA KDKA WHAM
WGY—Mad Morning Devotions

10:30 A.M.

NBC—The Story Singer WEAF WFI
CBS—Round Towners, quartet WABC WOKO
WBAL WCAU WJZ WJSV
NBC—Today's Children, dramatic sketch WJZ
WBAL WBZ WBZA KDKA
WCSH—Swift Program
WGY—The Market Basket
WEEL—The Happy Rambler
WHAM—Mrs. Thrifty Buyer
WNAC—Salon Gains
WOR—The Romance of Foods, Prudence
Penny

10:45 A.M.

NBC—Betty Crocker, cooking talk: WEAF WEEI
WESH WFI WGY

CBS—Will Osborne's Orchestra, Pedro De Cor-
doba and His Friends, Philosophy WABC
WOKO WNAC WDRG WCAU
NBC—Singing Strings, string ensemble WJZ
WBAL
KDKA—Singing Strings
WBZ WBZA—Duke Brown's Hickory Nuts
WHAM—The Sun Dial
WJSV—The Sun Dial
WOR—The Sun Dial

11:00 A.M.

NBC—Music Appreciation Hour WEAF WJZ
WEEI WESH WFI WGY WBAL WBZ
WBZA KDKA WHAM
CBS—Cooking Closeups, Mary Lane Ames
WAAB WOKO WABC WDRG WCAU WJZ
WJSV
WOR—What to Eat and Why C. Houston Goodiss

11:15 A.M.

CBS—The Freds Miller's Songs WABC WOKO
WNAC WDRG WCAU WJZ WJSV

11:30 A.M.

CBS—Tony Wines WABC WNAC WDRG WOKO
WJZ WJSV
WCAU—Scholar's Cookery
WOR—Ann Stevens, Thrift Hour, Sales Talk

11:45 A.M.

CBS—Dancing Echoes WABC WJZ WJSV
WCAU—Patsy Darling and the Kuckbockers
WNAC—Store News, News Flashies
WOR—Walter Abrams, baritone

AFTERNOON

12:00 Noon

NBC—Gene Arnold's Commodores WEAF WEEI
WFI WGY WESH
CBS—"The Voice of Experience" WABC WNAC
WDRG WCAU WJZ WJSV
NBC—To be announced WJZ WBAL KDKA
WBZ WBZA—The Monitor Views the News
WHAM—Tower Clock Time
WOR—The Sun Dial

12:15 P.M.

NBC—Johnny Marvin, tenor WEAF
CBS—Gypsy Songs, WABC WOKO WNAC
WABC WFI WGA
NBC—Wendell Hall, ukulele WJZ
KDKA—Henry Day and his band
WBAL—The Sun Dial
WBZ WBZA—Wayne, Temperature
WCSH—Fanny Flashes, Songs and Weather
WGY—Singing Step and Happiness songs
WEEL—News Flashies, Market Reports
WHAM—News Service, Agricultural Forum
weather
WOR—Beauty Contest, Songs and Facial Gym-
nastics
WRVA—Twenty Farm Notes

12:30 P.M.

CBS—Sun Dial, McCall WJZ WJSV WOKO
WCAU WFI
NBC—Box Battles Concert Ensemble WEAF
WFI
CBS—George Hall's Orchestra WABC WJZ
WBZ WBZA
NBC—National Farm and Home Hour, guest
speakers, Walter Backus, Orchestra WJZ
WBAL WBZ WBZA WHAM
KDKA—News and Markets
WGY—Fanny Flashes
WNAC—The Shopping Exchange
WOR—The Sun Dial

12:35 P.M.

WEEI—Stock Quotations, Market Report
12:45 P.M.
KDKA—Ernie Hold's Orchestra
WCAU—Agriculture Adjustment
WEEI—A Bit of This and A Bit of That
WJSV—George Hall's Orchestra (CBS)

12:55 P.M.

WOR—Albert Barlett, Tenor King

1:00 P.M.

CBS—Marie, The Little French Princess, drama:
WABC WNAC WCAU
NBC—Market and Weather Reports WEAF
WESH
KDKA—Farm and Home Hour (NBC)
WESH—Lynnan B. Chapman
WGY—A Bang on Parade
WJSV—Afternoon Rhythms
WOR—Musical Review, Mildred Cole, contralto;
Rhythm Rogues, Ernest Charles, tenor

1:15 P.M.

NBC—Pinkey Hunter's Orchestra WEAF WFI
WESH
CBS—The Playboys, piano trio WABC WOKO
WNAC WDRG WJSV
WCAU—Albert Barlett, Tango King
WEEI—State Department of Information

1:25 P.M.

WEEI—Pinkey Hunter's Orchestra (NBC)
1:30 P.M.
NBC—Maurice Lee's Concert Ensemble WEAF
WFI WESH WEEI
CBS—Easy Aces, comedy WABC WNAC WCAU
WJZ
NBC—Vic and Sade WJZ WBAL KDKA WBZ
WBZA WHAM
WJSV—Gene Stewart, organist
WOR—Bobby Burns, Poetry Class of the Air
WRVA—Market Reports

1:45 P.M.

CBS—"Painted Dreams" skit WABC WCAU
WJZ
NBC—Merrill Manning, quartet WJZ WBAL
WBAL
KDKA—The Sun Dial
WBZ WBZA—The Sun Dial
WGY—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial
WRVA—The Sun Dial

2:00 P.M.

NBC—The Music of Spain, Vida Ravenscroft
singer WEAF WEEI
CBS—Mark Warnow's Novelty Orchestra WABC
WOKO WNAC WDRG WJZ WJSV
NBC—Musical Sketches, Dick Teala, tenor,
Mary Stone, soprano, Wendell Hall, ukulele
Walter Illingworth's Orchestra WJZ WBZ
WBZA WHAM
KDKA—The Sun Dial
WBAL—The Sun Dial
WCAU—The Sun Dial
WCSH—The Sun Dial
WGY—The Sun Dial
WOR—The Sun Dial

2:15 P.M.

CBS—Romance of Helen Trent WABC WCAU
WBAL—The Sun Dial
WESH—The Sun Dial
WGY—The Sun Dial
WOR—The Sun Dial

2:30 P.M.

NBC—Friday Steamer, musical variety show
WEAF WESH WGY
CBS—Leopold Stokowski and Philadelphia Orches-
tra WABC WOKO WNAC WDRG WJZ
WJSV
NBC—Swank Out, comedy sketch WJZ WHAM
WBAL
KDKA—KDKA Home Forum
WBZ WBZA—The Sun Dial
WCAU—Women's Club of the Air
WEEI—The Sun Dial
WOR—The Sun Dial

2:45 P.M.

NBC—Words and Music WJZ WBZ WBZA
WBAL
WHAM—The Sun Dial
WOR—The Sun Dial

3:00 P.M.

NBC—Ma Leary, dramatic sketch WEAF WFI
WESH WEEI
KDKA—Words and Music (NBC)
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial
NBC—Ray He, tenor, baritone WEAF WESH
WFI WEEI
NBC—The Sun Dial
WOR—The Sun Dial

3:15 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

3:30 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

3:45 P.M.

WOR—The Sun Dial
NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

4:00 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

4:15 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

4:30 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

4:45 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

WLIT—Norman Cloutier's Orchestra (NBC)
WOR—William Hargrove, baritone

5:00 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

5:15 P.M.

CBS—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

5:30 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

5:45 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

5:55 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

6:00 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

6:15 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

6:30 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

6:45 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

6:55 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

7:00 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

7:15 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

7:30 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

7:45 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

7:55 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

NIGHT

8:00 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

8:15 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

8:30 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

8:45 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

8:55 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

9:00 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

9:15 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

9:30 P.M.

NBC—The Sun Dial
WBZ WBZA—The Sun Dial
WCAU—The Sun Dial
WOR—The Sun Dial

Phil Baker 9:30 P.M.
NBC

ALONG THE AIRIALTO

(FRIDAY CONTINUED)

7:00 P.M.

NBC—Morton Lowe, tenor: WFAF WEEI WTIC WCHS
CBS—Myrt and Marge, drama: WABC WOKO WNAO WDCR WCAU WJAS WJSV
NBC—Amos 'n' Andy: WJZ WBZ WBZA WBAL KDKA WLW WRVA WHAM
WOR—Ferd Frick, sports resume

7:15 P.M.

NBC—Buffy Bachelor, sketch: WFAF WCHS WGY WEEI
CBS—Just Plain Bill, skit: WABC WNAO WCAU WJAS WJSV
NBC—Robin Hood, sketch: WJZ WBAL WBZ WBZA WHAM
KDKA—Silvertoppers
WLW—Detectives Black and Blue, sketch
WOR—"Front Page Drama"

7:30 P.M.

NBC—Circus Days, dramatic sketch: WFAF WGY WLW WTIC WCHS
CBS—Jimmy Kerner, songs; Humming Birds, trio; Robert Armstrong's Orchestra: WABC WOKO WNAO WDCR WCAU WJAS WJSV
NBC—Potash and Perlmutter: WJZ WBAL WBZ WBZA KDKA WHAM
WEEI—After Dinner Revue
WOR—Studio Program
WRVA—Smilin' Ed McConnell

7:45 P.M.

NBC—Talk on Child Labor, Jane Addams: WJZ WBZ WBZA KDKA WHAM WBAL
NBC—The Goldbergs, comedy sketch: WFAF WEEI WCHS WLIT WGY
CBS—Boake Carter, news: WABC WNAO WCAU WJAS WJSV
WLW—Red Davis, sketch
WRVA—Taryn of the Apes, sketch

8:00 P.M.

NBC—Concert: Jessica Dragonette, soprano; quartet; piano duo; orchestra: WFAF WTIC WGY WEEI WCHS WLIT WRVA
CBS—Phil Dwyer, Frank Luther and Jack Parker with Vivian Roth, vocalists: WABC WNAO WDCR WJSV
NBC—Eckel Shuttla, Walter O'Keefe and Don Bestor's Orchestra: WJZ WBAL WBZ WBZA KDKA WHAM
WCAU—The Melstersinger
WLW—Three Moods in Blue; Franklin Bens, tenor; Orchestra
WOR—"Detectives Black and Blue", mystery drama

8:15 P.M.

CBS—Edwin C. Hill, "The Human Side of the News": WABC WOKO WNAO WDCR WCAU WJAS WJSV
WLW—Smilin' Ed McConnell, songs
WOR—The Loafers; Billy Jones and Ernie Hare

8:30 P.M.

CBS—The March of Time, dramatized news events: WABC WOKO WNAO WDCR WCAU WJAS WJSV
NBC—Dangerous Paradise, dramatic sketch: WJZ WBAL WBZ WBZA KDKA WLW WHAM
WGY—WGY Farm Forum
WOR—"Maverick Jim," dramas

8:45 P.M.

NBC—"Red Davis," dramatic sketch: WJZ WBAL WBZ WBZA KDKA WHAM
WLW—Radio Court

9:00 P.M.

NBC—Waltz Time; Frank Munn, tenor; Abe Lyman's Orchestra: WFAF WEEI WCHS WLIT WGY WRVA
CBS—Philadelphia Symphony Orchestra, Leopold Stokowski, conducting: WABC WOKO WNAO WDCR WCAU WJAS WJSV
NBC—Phil Barker's Orchestra with Leah Ray, blues singer: WJZ WBZ WBZA KDKA WBAL WHAM
WLW—Chinese Reveries
WOR—Trades on Parade; The Plumbers

9:15 P.M.

CBS—Alexander Woolcott, The Town Crier: WABC WOKO WNAO WDCR WCAU WJAS WJSV
WRVA—Modernaires

9:30 P.M.

NBC—Lee Wiley, songs; Victor Young's Orchestra: WFAF WLIT WCHS WGY WTIC
CBS—Melodic Strings: WABC WOKO WNAO WDCR WCAU WJAS WJSV
NBC—Phil Baker, comedian, orchestra and vocalists: WJZ WBAL WBZ WBZA KDKA WRVA WHAM
WEEI—Fur Program
WLW—Unsolved Mysteries

9:45 P.M.

WOR—Robert McGinnsey, versatile whistler

10:00 P.M.

NBC—First Nighter, dramatic sketch: WFAF WEEI WTIC WCHS WLIT WGY WRVA
CBS—Olson and Johnson, comedians; Harry Sosnik's Orchestra: WABC WOKO WNAO WDCR WCAU WJAS WJSV
NBC—Symphonic Band Concert; Frank Simon, conductor: WJZ WBAL WBZ WBZA KDKA WLW WHAM
WOR—Teddy Bergman, comedian; Betty Queen, contralto; The Rondelliers, quartet

10:15 P.M.

WOR—Harlan Eugene Reed

(Continued from Page 7)

Cantor's ribbing of Rubinoff? I wonder if the recent Radio Guide poll had anything to do with it . . . you recall not one of the contestants was in favor of it . . . Back to the hotel to put on the soup and fish and later join the hilarious throng in welcoming the New Year . . . The next time I was ABLE to listen to a program was Wednesday night, so back to the NBC studios to catch the premiere of Fred Allen's new series. If you heard the program and didn't like it (although I thought it was good) don't blame Fred. It was the program he auditioned which led to the new contract and the sponsor insisted he start the new series with it, although the droll comic was not so sold on it . . . During the program I saw Ferde Grofe strike a woman—yes, I saw it with my own eyes, but don't be alarmed, he didn't mean it . . . It's just because Ferde swings a mean baton and Mary McCoy happened to be standing too close to him . . . anyway it's the McCoy that Mary can take it . . . It didn't interrupt her expert vocalizing one bit.

10:30 P.M.

CBS—News Service: WABC WAAB WDCR WJAS
NBC—To be announced: WFAF WLIT WGY WTIC WCHS WEEI
NBC—Mario Coss, baritone; orchestra: WJZ WBAL
KDKA—Samuel Di Primo, tenor
WBZ—WBZA—Joe Rines' Orchestra
WCAU—Ernie Valle's Orchestra
WHAM—News Service
WLW—Art Kassel's Orchestra
WNAO—Street of Dreams
WOR—The Millan String Trio
WRVA—Domino Lady and Orchestra

10:45 P.M.

CBS—Mary Eastman, soprano; Concert Orchestra: WABC WAAB WDCR WCAU WJAS WJSV
KDKA—Test Club; Jack Bruce
WBZ—WBZA—News
WHAM—Soloist and Orchestra (NBC)
WNAO—News Flashes; Weather
WOR—Transter Brothers, Jim and Don, comedy and songs

11:00 P.M.

NBC—Talk by John Erskine: WFAF WGY WCHS
NBC—Three Scamps, harmony trio: WJZ WBAL KDKA—Sports and News
WBZ—WBZA—Weather; Temperature; Sports
WCAU—Boake Carter, talk
WEEI—News Flashes; Weather Reports
WHAM—Vodvil Program
WLW—Chorus and Orchestral Selections
WNAO—Charles R. Hector's Orchestra
WOR—"Moonbeams"
WRVA—Dance Orchestra

11:15 P.M.

NBC—To be announced: WFAF WCHS WEEI
CBS—Boswell Sisters: WABC WOKO WAAB WCAU WDCR WJAS WJSV
NBC—Stars of the Winter; Dr. Robert H. Baker: WJZ WBAL
KDKA—Art Farrar's Orchestra
WBZ—WBZA—Kay Payne, soloist

11:30 P.M.

NBC—Jack Denay's Orchestra: WFAF WRVA WTIC WEEI WCHS WLW
CBS—Isam Jones' Orchestra: WABC WNAO WDCR WCAU WJAS WJSV
NBC—Freddie Martin's Orchestra: WJZ WBAL KDKA—Ernie Hobbs' Orchestra
WBZ—WBZA—Milton Ebbins' Ambassadors
WGY—Larry Funk's Orchestra
WHAM—Dance Orchestra
WOR—Ozzie Nelson's Orchestra

11:45 P.M.

CBS—Isam Jones' Orchestra: WABC WOKO WLW—Joe Chromis' Orchestra

12:00 MID.

NBC—Ralph Kibbey, The Dream Singer: WFAF WGY WTIC WEEI
CBS—Don Redman's Orchestra: WABC WOKO WNAO WCAU WJAS WJSV
NBC—Jimmy Lunceford's Orchestra: WJZ WBZ WBZA WLW WBAL WHAM
KDKA—Marty Gregor's Orchestra
WLW—Buster Locke's Orchestra
WOR—Eddie Lane's Orchestra

12:05 A.M.

NBC—Ted Weems' Orchestra: WFAF WGY WTIC WEEI

12:15 A.M.

WGY—Emerson Gilly's Orchestra

12:30 A.M.

CBS—Henry Busse's Orchestra: WCAU WJSV
NBC—Harry Sosnik's Orchestra: WFAF WTIC WEEI

CBS—Leon Belasco's Orchestra: WABC WOKO WNAO

NBC—Eddie Elkins' Orchestra: WJZ WBZ WBZA WHAM

KDKA—Jack Bruce's Orchestra

1:00 A.M.

CBS—Claude Hopkins' Orchestra: WABC

Here's some good news for many readers, two of the ether's outstanding stars have been renewed for another year . . . They are Jessica Dragonette and Lanny Ross . . . this will make the fifth year for Miss Dragonette on the Cities Service program and her eighth on NBC, which is something of a record for a soloist . . . Shirley Howard was also presented with a renewal contract for a fifty-two week stanza from her sponsor . . . In the issue dated November 25th, I mentioned that Alice Faye visited a fortune teller on Fifty-seventh Street, each week and that I wondered what the crystal-gazer told Vallee's hot-charmer—well, since then I've found out . . . the reader of the tea leaves told Alice at that time that she would be on her way to the coast in a short time and that she would be in pictures. What a prediction . . . Line forms on the right folks . . .

Downey Back on CBS

The silver tones of Morton Downey's tenor voice will soon be heard over CBS, as a sustaining feature again. Mort will sing from Columbia studios in various towns in which he'll be vaudevilleing . . . Tom Waring of the Fred Waring gang, has just recovered from an attack of flu which kept him off the air for one Old Gold program . . . Laryngitis has been bothering Kate Smith again, since she's been overworking in vaudeville, singing forty or more songs a day, in five or six daily turns. She had to cancel her Milwaukee bookings last week and head for Lake Placid for a rest cure . . . Guy Lombardo has broken a precedent of long standing, and is trying out girl singers with his band. The first, whose name was unannounced, but whose voice was appealing, sang on the White Owl CBS show last week . . . Three thousand people a week will be out of the studio audience roster as the Fred Waring presentations have returned to the CBS studios and no more large halls will be hired for the remainder of the current series . . .

Raymond Paige continues in his musical novelties and pioneering on his "California Melodies" broadcasts. First it was the business of dressing good old "Dinah" up in various musical costumes. Now it's his intriguing and fascinating "tone tests," which should interest you . . . George Beatty, the comic, has served notice on his handlers that he is not interested in a commercial unless he is given a free hand with his own material. George refuses to put up with sponsorship kibitzing . . . Don't be surprised if Max Baer has signed up as a guest artist with the Ipana Troubadours. When he was first approached, his managers wanted such a huge fee that it was out of the question, but when Baer learned that Walter Huston, who had been in Baer's movie on the Coast had signed to be a guest, Baer expressed real interest in taking a "bow spot" on the same show later on . . . The wise guys on Broadway are telling Rubinoff that he has made a

real mistake in attempting to turn hotel orchestra maestro. Rubinoff has signed to go into the Hotel Roosevelt, but the boys point out that if he flops in that spot, it is not going to do the Rubinoff rep an awful lot of good—and being a smash in a nite spot is no longer the cinch it used to be . . . If the Boswell Sisters leave the CBS airwaves, it will be because there has been hard feeling between Harry Leedy, their manager, and CBS artist bureau execs for some time. Leedy feels that the girls should have been offered for a lot more commercials than they had been offered recently . . . Even opera singers bend over backwards when it comes to attempting to be a "smash hit" when they take to radio. Lawrence Tibbett has been offering popular ballads for some time, and now Lily Pons, the Metropolitan Opera song bird, insists on doing most of her songs in English when she is guest artist with the Hinds Hall of Fame show next Sunday.

Wall's Stoogents

Roberta Wells, Leon Belasco's newly signed vocalist, will be featured with Belasco's orchestra for all of his CBS broadcasts . . . Walter O'Keefe inaugurated his "Night School of the Air" on his broadcast last Friday. Six "stooges" are his "pupils" . . . Phil Dwyer spent several days last week in bed suffering from laryngitis . . . Patient is doing well . . . Jack Fulton goes sustaining soon from Biltmore Hotel . . . In answer to many queries, the Carleton Smith on the announcing staff at NBC's studio in the nation's capital, is not the same Carleton Smith who writes for Radio Guide.

Georgie Jessel is the envy of the entire staff at the Columbia Broadcasting System. He is sporting a coat of tan that is strangely incongruous with New York's frigid weather and would enable him to do a Tolson impersonation without make-up . . . Lulu McConnell has definitely quit radio for the next two months.

Now that holiday season is over, Radio Row is again buzzing with news about new programs and new talent on the way to the microphone.

Phil Cook, whose bagful of trick voices has long been a popular feature on NBC channels, has packed his bag and moved over to CBS, where he now appears every Tuesday, Thursday, and Saturday with the Silver Dust Serenaders. Phil, although the master of many voices and dialects, has resolved to use but one voice and one character for one program on his new series.

Shirley Howard, after an analysis of her fan mail for the past year, finds that thirty-nine percent contain song requests, thirty-eight percent ask for her photograph, twenty-one percent submit broadcast review—and two percent contain proposals of marriage. Sorry, two percent, that gal already has a mate.

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Name

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Saturday, Jan. 20

Circus Days 7:30 P.M.
NBCElder Michaux 8:35 P.M.
CBS

MORNING

8:00 A.M.
CBS—On the Air Today: WABC
NBC—Radio City Organ; Richard Leibert, organist; WEAU WFI WGY WCHS
CBS—Salon Musicale; Vincent Sorey, conductor; WCAU
NBC—Morning Devotions: WJZ WBAL KDKA WBZ WBZA
WEEL—E. B. Rideout, meteorologist
WHAM—Kindly Thoughts
WJSV—Frank Watanabe and the Hon. Archie
WNAC—Shopping Around the Town
WOR—Freddie Farber and Edith Handman

8:05 A.M.
CBS—Salon Musicale: WABC
WOR—Daily Produce Reporter

8:10 A.M.
WOR—Program Resume

8:15 A.M.
NBC—Don Hall Trio: WJZ WBAL KDKA WBZ WBZA
WCHS—Morning Devotions
WEEL—Organ Hymnody (NBC)
WJSV—The Sun Dial
WOR—Al Woods, songs and polter

8:30 A.M.
NBC—Cheerio; Inspirational Talk and Music: WEAU WEEI WCHS WGY WTIC WFI
NBC—Lew White, organist: WJZ WBAL KDKA WBZ WBZA WHAM
WOR—Sherman Kneen's Orchestra

8:45 A.M.
CBS—The Ambassadors: WABC WCAU
WOR—Dogs' Tales, Richard Meany

9:00 A.M.
NBC—Morning Glories: Dance Orchestra: WEAU WGY WLIT WCHS
CBS—In the Luxembourg Gardens; Vincent Sorey, conductor: WABC WOKO WNAC WDRC WCAU WJAS WJSV
NBC—The Breakfast Club: WJZ WBAL KDKA WBZ WBZA—Virginia Reade, talk
WEEL—Clothes Institute
WHAM—Tower Clock Program
WOR—The Story Teller's House

9:15 A.M.
NBC—Landi Trio and White, songs and comedy: WEAU WEEI WCHS WLIT WGY WCAU—Words and Music
WHAM—Breakfast Club (NBC)
WOR—The Chamberly Children's Program

9:30 A.M.
CBS—Heis and Dunn, comedy and songs: WABC WJAS WJSV WOKO
NBC—Bradley Kincaid, the Mountain Boy; hill-billy songs: WEAU WEEI WCHS WGY WTIC KDKA—Style and Shopping Service
WBZ WBZA—Breakfast Club (NBC)
WOR—Miss Kath'rine 'n' Calliope, Sales Talk
WRVA—Thalheimer's Children Hour

9:45 A.M.
CBS—The Meistersingers: WABC WNAC WCAU WOKO WJAS WJSV
NBC—The Wife Saver, Alan Prescott: WEAU WEEI WCHS WGY WTIC
KDKA—News: Work-A-Day Thoughts
WOR—Ensemble

10:00 A.M.
NBC—Breen and de Rose, vocal and instrumental duo: WEAU WEEI WGY WFI WCHS
CBS—Paul Mason's Orchestra: WABC WAAB WCAU WJAS
NBC—Edward MacFoght, the Gospel Singer: WJZ KDKA WBAL
WBZ WBZA—Home Forum Cooking School
WHAM—Tom Grierson, organist
WJSV—Paul Mason's Orchestra
WOR—Buddy Clark, soloist
WRVA—The Children's Hour

10:15 A.M.
NBC—Morning Parade, variety musicale: WEAU WEEI WCHS WFI
NBC—Singing Strings, string ensemble: WJZ WBAL WBZ WBZA WHAM
KDKA—Home Forum
WGY—Georgia Wildcatters
WNAC—The Yankee Mixed Quartet

10:30 A.M.
CBS—Adventures of Helen and Mary, children's program: WABC WOKO WAAB WDRC WCAU WJSV WJAS
NBC—Morning Parade: WGY WTIC
WRVA—Mickey Mouse Club
KDKA—Singing Strings (NBC)
WNAC—Jane and John, dramatization

10:45 A.M.
NBC—Cowboy Songs, Jules Allen: WJZ WBAL KDKA WBZ WBZA WHAM
WCHS—State Public Health Talk
WNAC—Little Journeys in Music
WOR—Dancing Class, Thomas G. Parson

11:00 A.M.
NBC—Alma Schirmer, pianist: WEAU
CBS—New York Philharmonic Concert: WABC WOKO WCAU WDRC WNAC WJAS WJSV
NBC—Four Southern Singers: WJZ WBAL WBZ WBZA KDKA
NBC—Galaxy of Stars: WLIT WGY
WCHS—Food Hour
WEEL—Food Institute
WHAM—Century Organ Program
WOR—What to Eat and Why, C. Houston Goodies



BILLY BACHELOR AND JANET

Of course, you know Billy and Janet, and here they're in a huddle over the next issue of their newspaper. In real life they are Raymond Knight and Alice Davenport. Tune in Monday to Friday at 7:45 p. m. over the NBC-WEAF network

11:15 A.M.
NBC—The Vass Family, Seven South Carolina children singing harmony: WEAU WLIT WGY
NBC—Spanish Idylls, string ensemble: WJZ WBAL
KDKA—KDKA Kiddies Club
WBZ WBZA—Massachusetts Federation of Women's Clubs

11:30 A.M.
NBC—Sonata Recital; Joseph Stopak, violin; Josef Houti, pianist: WEAU WCHS WLIT
WEEL—Bob Emery's Gang
WGY—Children's Theater of the Air
WHAM—Spanish Idylls (NBC)
WOR—Ann Stevens' Thrift Hour

11:45 A.M.
NBC—Organ Melodies; Eddie Fitch, organist; Mary Steele, songs: WJZ WBAL KDKA WHAM
WBZ WBZA—Adventuring with Postage Stamps
WJAS—Concert Miniature (CBS)
WNAC—Store News; News Flashes
WOR—Andrew Baxter, Jr., baritone and Orchestra

AFTERNOON

12:00 Noon
CBS—The Voice of Experience: WABC
NBC—Down Lovers' Lane; soprano, piano team; narrator: WEAU WTIC WEEI WGY WCHS
CBS—Vincent Travers' Orchestra: WCAU WDRC WNAC WJAS WJSV
KDKA—Sammy and Tommy
WBZ WBZA—The Monitor Views the News
WHAM—A-H Club Program
WOR—"Glimpses of Viking Land," Gladys Petch

12:15 P.M.
NBC—Genua Fonariova, Mezzo Soprano: WJZ WBAL
CBS—Vincent Travers' Orchestra: WABC WOKO
KDKA—Honey Bun and Sassafras
WBZ WBZA—Weather; Temperature; Four 11 Club
WCHS—Farm Flashes; Stocks and Weather
WEEL—News Dispatches
WGY—Skip, Step and Happiana, songs
WHAM—News Service; Agricultural Forum
WOR—Junior League Clothing Appeal

12:30 P.M.
NBC—American Legion National Trade Revival Campaign: WEAU
CBS—Enoch Light's Orchestra: WABC WOKO WDRC WJSV WCAU WAAB
NBC—National Grange Program; Speakers; Walter Blaufuss' Homesteaders: WJZ WBAL WHAM KDKA WBZ WBZA
WCHS—Dance Marathons
WGY—Farm Program
WOR—Huger Elliott, Metropolitan Museum; "A Roman Portrait"
WNAC—The Shopper's Exchange
WOR—Huger Elliott, Metropolitan Museum; "Medieval Church Windows"

12:45 P.M.
NBC—Rex Battle's Ensemble: WEAU
WCHS—School Librarian
WOR—Stamp Club, Sig. Rothschild, speaker

12:55 P.M.
WCAU—Albert Bartlett, the Tango King
WOR—Albert Bartlett, the Tango King

1:00 P.M.
CBS—Mischa Ragnosky's Orchestra: WABC WOKO WDRC
WCAU—The Noodlertimers
WCHS—Rex Battle's Ensemble (NBC)
WEEL—Stock Quotations
WGY—News and Market Reports

WHAM—City Club Luncheon Speaker
WJSV—Real Estate Review
WOR—Musical Revue; Milton Kaye; Thelma Goodwin; Show Boat Boys

1:15 P.M.
NBC—Ted Blich's Orchestra: WEAU WGY WFI
WEEL WCHS WTIC
WCAU—Albert Bartlett, the Tango King
WJSV—Mischa Ragnosky's Ensemble (CBS)

1:30 P.M.
CBS—Harold Knight's Orchestra: WABC WOKO WCAU WDRC WNAC WJAS WJSV
NBC—Vic and Sade: WJZ WBAL
KDKA—Ernie Holst's Orchestra
WBZ WBZA—Four-H Club, talk
WOR—Rosaland Genet, books

1:45 P.M.
NBC—Metropolitan Opera; John R. Kennedy; Milton J. Cross, narrators: WJZ WEAU WBZ WBZA WHAM WEEI WBAL WCHS
KDKA—Ernie Holst's Orchestra
WOR—Freddie Farber and Edith Handman, Variety Act

2:00 P.M.
CBS—Artist Recital: WABC WOKO WCAU WJAS WJSV WDRC WNAC
WOR—Women's National Republican Club Luncheon; John Erskine, Mrs. August Belmont, Miss Sibyl Holmes, speakers
WTIC—Metropolitan Opera (NBC)

2:30 P.M.
CBS—Dancing Echoes: WABC WOKO WDRC WCAU WNAC WJAS WJSV
NBC—Round Towners Quartet: WABC WOKO WCAU WDRC WJAS WJSV WNAC
WOR—Elizabeth McShane, "Fashions"

3:15 P.M.
WOR—Show Boat Boys

3:30 P.M.
CBS—Ann Leal at the Organ: WABC WOKO WDRC WCAU WNAC WJAS WJSV
WOR—Allan Broms, Naturalist

3:45 P.M.
WOR—Byron Holiday, baritone and orchestra

4:00 P.M.
NBC—Week-End Revue: WEAU WCHS WFI
CBS—Saturday Synopsators: WABC WOKO WCAU WNAC WDRC WJAS WJSV
NBC—Dance Masters, orchestra: WJZ
WOR—Dr. H. L. Strandhagen; "What's Beneath the Skin"

4:15 P.M.
WOR—Louise Have, soprano

4:30 P.M.
CBS—Madison Ensemble: WABC WDRC WOKO WNAC WJAS WJSV WCAU
NBC—Concert Favorites; Joseph Gallicchio's Orchestra: WJZ WBAL
WOR—Gus Baxter's Orchestra

4:45 P.M.
WOR—Ernie Krickett's Orchestra

5:00 P.M.
NBC—The Lady Next Door, children's program: WEAU WEEI WGY WCHS
CBS—Eddie Duchin's Orchestra: WABC WOKO WAAB WDRC WCAU WJAS WJSV
NBC—Ward and Muzzy, piano duo: WJZ WBAL WBZ WBZA WHAM
WNAC—Five O'Clock Revue
WOR—Program Resume

5:15 P.M.
NBC—Babes in Hollywood, dramatic sketch: WJZ WBAL
CBS—On the Air Tonight: WABC
WRVA—Cecil and Sally, skit
KDKA—Bobby and Sue; Helen Irwin
WBZ WBZA—The Monitor Views the News
WHAM—News Service
WOR—"The Flying Family," Dramatic Sketch: Colonel George H. Hutchinson; Mrs. Blanche Hutchinson; Kathryn, and Janet Lee
WRVA—Cecil and Sally; Highway Reports

5:20 P.M.
CBS—Louis Panico's Orchestra: WABC

5:30 P.M.
NBC—Three Scamps, male trio: WEAU WRVA WEEI
CBS—Jack Armstrong, All American Boy: WABC WOKO WNAC WCAU WDRC WJAS WJSV
NBC—Noble Sibley's Orchestra: WJZ WBAL WBZ WBZA WHAM
KDKA—A. Recro, Bill and Alex
WCHS—Music Makers
WGY—Three School Maids
WOR—"Just Dogs," Steve Severn

5:45 P.M.
CBS—Spanish Serenade: WJAS WCAU WOKO WDRC WJSV
NBC—Arline Jackson, songs: WEAU WEEI WCHS
CBS—The Old Apothecary: WABC
NBC—Little Orphan Annie: WJZ WBAL WBZ WBZA KDKA WRVA WHAM
WOR—Dr. Thatcher Clark, French class

NIGHT

6:00 P.M.
NBC—Xavier Cugat's Orchestra: WEAU
CBS—"Meet the Artist," Bob Tapingier Interviews Radio Stars: WABC WOKO WAAB WDRC WCAU WJAS WJSV
NBC—Al Pearce and his Gang: WJZ
KDKA—News, Pat Haley

WBZ WBZA—Duke Dewey and His Hickory Nuts
WCHS—Dance Marathon
WEEL—The Evening Tattler
WGY—Evening Briefs
WHAM—Sportscast
WLW—Jack Armstrong, sketch
WNAC—News Flashes; Weather
WOR—Uncle Don, kiddies' program
WRVA—Sports Reporter; Hi Plane Pilots

6:15 P.M.
CBS—Mildred Bailey, songs: WABC WOKO WAAB WDRC WCAU WJAS WAAB
KDKA—Sports, program preview
WCHS—Al Buck's Sports Review
WGY—Sports Parade with Jim Healey
WLW—Joe Emerson, songs; orchestra
WNAC—The Motor Parade

6:30 P.M.
NBC—Richard Himber's Orchestra: WEAU
CBS—George Hall's Orchestra: WABC WOKO WDRC WCAU WAAB WJSV
NBC—Mary Small, juvenile singers: WJZ WBAL KDKA
WBZ WBZA—Weather; Sports; News
WCHS—Randall and MacAllister Program
WEEL—News Flashes
WGY—Ma Frazier's Boarding House
WHAM—Frank Skulitay's Orchestra
WLW—Bob Newhall, Mail Pouch Sportsman
WNAC—The Merry-Go-Round
WOR—Boys' Club
WRVA—News Reporter

6:45 P.M.
CBS—George Scherban's Ensemble: WJSV WOKO
NBC—Hall Hour for Men with J. C. Nugent; male quartet: WEAU WEEI WCHS WGY WFI
CBS—Ye Happy Minstrel and Tiny Band: WABC WNAC WCAU WDRC
NBC—Flying with Captain Al Williams: WJZ KDKA
WBZ WBZA—Program Preview
WHAM—Old Timers
WLW—University of Cincinnati, talk
WRVA—Magnolia Maids

6:50 P.M.
WOR—True Story Program featuring Mabel Randalls

7:00 P.M.
CBS—Frederic William Wile; "The Political Situation in Washington Tonight": WABC WOKO WDRC WCAU WJAS WJSV
NBC—John Herick, baritone: WJZ
KDKA—Ernie Holst's Orchestra
WBZ WBZA—World in Review; Harold Manchester
WLW—R.F.D. Hour; Boss Johnston; Musical Varieties
WNAC—Dramatization
WOR—Ford Frick, Sports Resume
WRVA—Cross Roads Symphony

7:15 P.M.
NBC—Religion in the News, Dr. Stanley Highs WEAU
CBS—Tito Guizar, tenor: WABC
NBC—Robin Hood, Dramatic Sketch: WJZ WBZ WBZA WBAL WHAM
WCHS—Hay and Peabody
WGY—The Municipal Series
WEEL—After Dinner Revue
WNAC—The Old Apothecary
WOR—Harry Herschfield

7:30 P.M.
NBC—Circus Days, dramatic sketch: WEAU WFI WEEI WCHS WLW
CBS—Phil Cook, Serenaders' Orchestra; Soloists: WABC WOKO WNAC WDRC WCAU WJAS WJSV
NBC—Eddie Duchin's Orchestra: WJZ WBAL WRVA KDKA WBZ WBZA
WHAM—Evening Interlude
WOR—Little Symphony Orchestra; Philip James conducting; Soloists; Drane Sisters, violinists

7:45 P.M.
CBS—Leon Belasco's Orchestra: WABC WCAU WNAC WJAS WOKO WDRC WJSV
NBC—Mountaineers, hillbilly songs and sketches: WEAU
WCHS—Willis B. Hall
WEEL—Emergency Relief Campaign Program
WGY—Johnny Johnson's Orchestra
WLW—Dr. Glenn Adams, dog talk
WRVA—Smoky and Puky

8:00 P.M.
NBC—George Olsen's Orchestra: WEAU
NBC—Economics in the New Deal; speakers: WJZ WBZ WBZA KDKA WBAL WHAM
WCHS—Debate
WLW—The Big Show
WRVA—Tampa Revelers

8:30 P.M.
NBC—Boston Symphony Orchestra; Dr. Koussevitzky, conductor: WEAU WCHS WGY WFI WRVA
CBS—Elder Michaux' Congregation: WABC WJAS WJSV WCAU WOKO
NBC—Under the Bridges of Paris; Soloists and Orchestra: WJZ WBAL KDKA WBZ WBZA WHAM
WEEL—Current Events
WOR—Back Stage with Boris Morros

8:45 P.M.
CBS—Trade and Mark, Scarpay Lambert, Billy Hilltop: WABC WCAU WNAC WJAS WDRC WJSV
WGY—Utica Singers; Marion Williams, Rogers Sweet, tenor
WEEL—Magazine of the Air

Byrd Expedition 10:00 P.M. CBS

Carnival 12 Midnight NBC

(SATURDAY CONTINUED)

9:00 P.M.

CBS—Philadelphia Studio Orchestra: WABC WOKO WNAC WDRC WCAU WJAS WJSV

9:15 P.M.

CBS—Stoopaugle and Budd; Vera Van; Jacques Renard's Orchestra: WABC WOKO WNAC WCAU WDRC WJAS WJSV

9:30 P.M.

CBS—Edward D'Anna's Band: WABC WAAB WCAU WJAS

NBC—Eddie Duchin's Orchestra: WJZ WLW—Percy Carson's Orchestra

WNAC—Jack Fisher's Orchestra; Dottie Brooks, contralto

WOR—Bronx Marriage Bureau 9:45 P.M.

WLW—Over the Rhine WOR—Dance Orchestra

10:00 P.M.

NBC—Saturday Night Dancing Party with B. A. Rolfe's Orchestra: WEAF WEEI WFSH WFI WGY WLW WRVA

CBS—Broadcast from Byrd Expedition: WABC WOKO WNAC WDRC WJAS WJSV

NBC—To be announced: WJZ 10:15 P.M.

NBC—The Chorus: 16 male voices: WJZ WRAL WBZ WBZA

KDKA—Ernie Hobbs' Orchestra WHAM—News Service

WOR—The Tollefson; Wier Piano Duo 10:30 P.M.

CBS—News Service: WABC WAAB WDRC WJAS WJSV

NBC—F.O.B. Detroit; Variety Show: WJZ WHAM WRAL

WCAU—Blanche Calloway's Orchestra

WNAC—Over the Cameraman's Shoulder

WBZ WBZA—News

WOR—Enil Velasco, organist 10:45 P.M.

CBS—Leaders in Action, H. V. Kaltenborn: WABC WOKO WAAB WDRC WCAU WJAS WJSV

KDKA—News and Sports WBZ WBZA—Weather, Temperature, Sports, News

WNAC—News Flashes: Weather 11:00 P.M.

NBC—One Man's Family, dramatic sketch: WEAF WFSH WGY WEEI

CBS—Guy Lombardo's Orchestra: WABC WDRC WOKO WAAB WCAU WJAS WJSV

NBC—WLS Barn Dance: WJZ WBZ WBZA WLW WBAL KDKA WHAM

WNAC—Charles R. Hector's Orchestra

WOR—Paul Trepiano's Orchestra

WRVA—Fiddling Faddlers 11:30 P.M.

NBC—Hollywood on the Air: Orchestra; Soloists: Guest Stars: WEAF WFI WFSH

CBS—Ted Florito's Orchestra: WABC WOKO WDRC WNAC WCAU WJSV

WEEI—News Flashes; Market Reports

WOR—Emil Coleman's Orchestra 11:45 P.M.

WEEI—Hollywood on the Air (NBC) 12:00 Mid.

NBC—Carefree Carnival, variety show: Meredith Wilson's Orchestra: WEAF WFI WEEI

CBS—Glen Gray's Orchestra: WABC WNAC WCAU WJSV

NBC—Paul Whiteman's Orchestra: WJZ WBZ WBZA

KDKA—Messages to Far North

WGY—Dance Orchestra

WHAM—Frank Sinatra's Orchestra

WLW—Art Kassel's Orchestra

WOR—Sam Robbins' Orchestra 12:30 A.M.

CBS—Abe Lyman's Orchestra: WABC WOKO WNAC WCAU WJSV

NBC—William Scott's Orchestra: WJZ WBZ WBZA

KDKA—Marty Green's Orchestra

WGY—Emerson Gill's Orchestra

WHAM—Victor Wagner's Orchestra 12:45 A.M.

KDKA—Jack Brown's Orchestra 1:00 A.M.

CBS—Claude Hopkins' Orchestra: WABC

'PRIVATE LIFE of JOE CORNTASSEL'

(Continued from Page 8)

Mr. Dahm and the sponsors.

It was, and still is, a lot of fun playing "Joe," but, gosh! I never thought it would last this long! I was hoping it would keep up pretty long, but I never even began to think that I'd be lucky enough to be "Joe" up to now. I am entering my fourth year on the air. It feels mighty good to know that in the past three years I haven't missed or been late for a single broadcast.

Well, I guess that's enough about how I got to play in the "Little Orphan Annie" sketch. Lots of kids ask me where I go to school, what my habits and hobbies are, and what I do when I'm not broadcasting. They seem to think that I'm different from other boys my age.

Well, I bet I can pick out about a million kids that do the same things I do, and play the same games, but I guess people will always be thinking that radio folks are different. And talking about sports, golf, baseball and horseback riding are my favorites. When the weather is all right, there's nothing I like better than to play a good round of golf with my friends, or take a nice ride out in the country on a good fast horse.

There are a few things I like to do when I'm indoors, too. One is to play ping-pong. It's great fun playing ping-pong. Whenever I have extra time, I play with some of the fellows up at the NBC studios. Another indoor hobby I have is to raise and breed tropical fish.

Gosh, I sure wish you could see all my tropical fish. There are over two hundred of them, that I raised myself. There are more than twenty different kinds, and sometimes, get the idea of training my fish to do tricks, but I guess Teddy, my wire-haired terrier, is better qualified for that kind of training.

Lots of folks seem to think that I don't go to school as regularly as other boys, or that I go to a private school.

I have always attended public school in Chicago. I was graduated from grammar school when I was twelve years old, and I am now a senior at the Austin High School.

I haven't time to do much after school, as I have to go right to the studios. Down at the studios I like to experiment with the sound effects until "Maw" Silo tells me to stop all the noise. But she really doesn't mind. It seems that all of the folks I come in contact with at the studios are the friendliest and the best people I have ever met, especially Frank Dahm, Gosh! He's a swell pal! And he knows all about kids' characters, too.

Holy smokes! Sometimes I think that he hides under my bed, or behind the door, because he knows so much about me and my appetite, which he re-enacts in my script character. And talking about appetites, you may have heard that I eat plenty. Well, believe me, that's true! I can make food on the table disappear faster than any kid you ever saw!

One of the many things that my friends keep asking me is what I want to do when I get older.

The logical thing, I guess, is to continue in radio. This may sound funny, but I was thinking that maybe I'd like to be a reporter, working on a daily newspaper. I write for our school paper, the Austin Times, and it's great fun.

I know on thing though, I'm going to try to make the best of every opportunity I get, because I feel that's one way I can repay my beloved parents for their never-tiring efforts in trying to make me a success.

HELP IMPROVE RADIO PROGRAMS

RADIO GUIDE wants the honest opinions of listeners everywhere about the entertainment value of important sponsored programs on the networks. Fan mail is an uncertain guide because, with few exceptions, the people who do not like a program do not write to the sponsors or the stations. The sponsors and the broadcasting companies are doing their best to give you the kind of programs that you want but, in many cases, they are shooting in the dark because they do not know what you prefer in the way of entertainment.

RADIO GUIDE is now carrying on a campaign to improve radio programs by obtaining first-hand information for sponsors about your reactions to their presentations. You

have a very definite opinion about every program to which you listen regularly. You have expressed it many times to your own family and

friends. But the editors of RADIO GUIDE cannot meet you in your living room and talk it over with you. They must depend upon you to sit

down and write your honest opinion about a certain sponsored network program each week — why, you like or dislike it and your suggestion for improving its entertainment value.

Each week, RADIO GUIDE will select a sponsored network program upon which you will be asked to comment. In an adjoining column you will find the rules of the contest and a summary of the prizes which you can win.

Remember, literary ability will not influence the decisions of the editors, who will act as judges in the contest. Not the manner in which you express yourself but the value of your ideas is the important thing. Tell your friends to enter the contest, too.

This Week: TELL US WHETHER YOU LIKE OR DISLIKE THIS PROGRAM AND WHY Show Boat Hour

Musical drama series featuring Annette Hanshaw, Lanny Ross, Lois Bennett, Conrad Thibault, Show Boat quartet and Gus Haenschen's orchestra, broadcast Thursdays at 9 p. m. EST, 8 p. m. CST, over NBC-WEAF network. NOTE: Please vote your preference for "Mary Lou" role, including Miss Bennett, Katherine Newman and Muriel Wilson.

Send in Your Criticism Today WIN \$50 WEEKLY

FIRST PRIZE . . \$25
SECOND PRIZE \$10
and three prizes of \$5 each

CONTEST RULES

1. Letter must be written in ink or type-written on one side of the paper only and must not exceed 200 words in length.
2. Everyone is eligible except employees of Radio Guide or members of their families.
3. Each letter must be accompanied by the entry blank printed at right or your tracing of the same.
4. You may consult copies of Radio Guide at the offices of this publication or at

public libraries. You do not have to purchase Radio Guide to enter the contest.

5. The editors of Radio Guide shall be the judges in each weekly contest and their decision shall be final in each instance.
6. All letters regarding the "SHOW BOAT" program must be in the office of Radio Guide on or before Saturday, January 27 to be eligible. Awards will be announced in the issue of the week ending February 17, on sale February 8.
7. Address all entries to BETTER RADIO CONTEST, Radio Guide, 423 Plymouth Court, Chicago, Ill.
8. Radio Guide reserves the right to publish any or all letters submitted.
9. We cannot enter into any correspondence regarding the contest, and no manuscript can be returned.



CAPTAIN HENRY

(Pin or paste this blank, filled out, to your letter)

ENTRY BLANK No. 15 RADIO GUIDE Better Radio Contest

I have read the rules of this contest and agree to abide by them; and herewith submit my comments.

Name _____
Street and No. _____
City _____ State _____

HIGHLIGHTS OF THE WEEK

SPECIAL

SATURDAY, JANUARY 13

Metropolitan Opera Presentation of Meyerbeer's "L'Africaine" with Rosa Ponselle, Giovanni Martinelli and Tullio Serafin conducting. Combined NBC-WEAF-WJZ networks at 1:40 p. m.

SUNDAY, JANUARY 14

Cadillac Concert with Tito Schipa, tenor and Fritz Reiner conducting the Symphony Orchestra, NBC-WJZ network at 6 p. m.

Lily Pons, Metropolitan Opera soprano guest star on Hall of Fame, NBC-WEAF network at 10:30 p. m. John Erskine, M. C. and Nat Shilkret's Orchestra, M. Andre de Laboulaye, Ambassador from France to the United States addresses the audience of "Conclave of Nations," CBS-WABC network at 10:30 p. m. Channon Collinge directs program of French music.

TUESDAY, JANUARY 16

Winston Churchill speaks from London on "Whither Britain?" NBC-WEAF and CBS-WABC networks at 3:30 p. m.

WEDNESDAY, JANUARY 17

Carrie Chapman Catt, Mrs. Corbett Ashby of London and Miss Ruth Morgan speak for the Committee on "The Cause and Cure of War," NBC-WJZ network at 10:30 p. m.

THURSDAY, JANUARY 18

Recovery Administrator Hugh S. Johnson speaks on "The Dry Goods Retail Code," NBC-WJZ network at 10 p. m.

FRIDAY, JANUARY 19

Jane Addams, famous Chicago social worker speaks on "Child Laborers Who Need Protection," NBC-WJZ network at 7:45 p. m.

Arthur "Bugs" Baer, columnist and humorist interviewed by William Lundell, NBC-WJZ network at 5 p. m.

SATURDAY, JANUARY 20

Metropolitan Opera Presentation, combined NBC-WJZ-WEAF networks at 1:40 p. m.

Henry A. Wallace, Secretary of Agriculture and Rexford C. Tugwell, Assistant Secretary, speak on "The New Deal and Agriculture," NBC-WJZ network at 8 p. m.

Byrd Broadcast from the Antarctic, CBS-WABC network at 10 p. m.

VARIETY

SUNDAY, JANUARY 14

Seven Star Revue, with Nino Martini, Jane Froman, Ted Husing, and Erno Rapee's Orchestra, CBS-WABC network at 9 p. m.

MONDAY, JANUARY 15

Ship of Joy, with Hugh Dobbs and guest artists, NBC-WEAF at 9:30 p. m.

Rosy and his Gang; Viola Philo, Jan Peerce, Robert Weede, Frank Moulton, The Southernaires, Lucille Fields and guest artists. Erno Rapee conducting Music Hall Orchestra, NBC-WJZ network at 11 p. m.

WEDNESDAY, JANUARY 17

The Troubadours, guest star, orchestra, NBC-WEAF at 9 p. m.

THURSDAY, JANUARY 18

Rudy Vallee's Orchestra and guest artists, NBC-WEAF network at 8 p. m.

"The Voice of America," with William Lyon Phelps, Alex Gray, Cal Tinney, Patricia Dorn, Donald Burr, and guest stars, CBS-WABC network at 8:30 p. m. Captain Henry's Show Boat, NBC-WEAF at 9 p. m. California Melodies, CBS-WABC at 9:30 p. m.

SATURDAY, JANUARY 20

WLS Barn Dance, NBC-WJZ network at 10:30 p. m. Hollywood on the Air, NBC-WEAF at 11:30 p. m. Carefree Carnival, NBC-WEAF network at 12 midnight.

PLAYS

SUNDAY, JANUARY 14

Irene Rich in Hollywood, NBC-WJZ network at 3:15 p. m., also Wednesday at 7:45 p. m.

Princess Pat Drama, NBC-WJZ at 4:30 p. m.

Roses and Drums, CBS-WABC network at 5 p. m.

Romances of Science, NBC-WEAF at 5:15 p. m.

Grand Hotel, NBC-WJZ network at 5:30 p. m.

Talkie Picture Time, starring June Meredith, NBC-WEAF network at 5:30 p. m.

Rin Tin Tin Thriller, CBS-WABC network at 7:45 p. m.

MONDAY, JANUARY 15

Today's Children, NBC-WJZ network Monday through Friday at 10:30 a. m.

Radio Guild, NBC-WLS network at 3 p. m.

K-7, Spy Drama, NBC-WEAF network at 10:30 p. m. Princess Pat Drama, NBC-KDKA at 10:30 p. m. Crime Clues, NBC-WJZ at 8 p. m., also Wednesday, Cruise of The Seth Parker, NBC-WEAF at 10 p. m.

WEDNESDAY, JANUARY 17

Dangerous Paradise, with Elsie Hitz and Nick Dawson, NBC-WJZ network at 8:30 p. m.; also Friday.

Warden Lawes in Twenty Thousand Years in Sing Sing, NBC-WJZ network at 9 p. m.

THURSDAY, JANUARY 18

Death Valley Days, NBC-WJZ at 9 p. m.

FRIDAY, JANUARY 19

Circus Days, NBC-WEAF at 7:30 p. m., also Saturday.

March of Time, CBS-WABC network at 8:30 p. m.

The First Nighter, NBC-WEAF network at 10 p. m.

SATURDAY, JANUARY 20

One Man's Family, NBC-WEAF network at 11 p. m.

MUSIC

SUNDAY, JANUARY 14

New York Philharmonic Symphony Orchestra, CBS-WABC network at 3 p. m.

The Hoover Sentinels, Edward Davies, baritone; Chicago A Capella choir, with Joseph Koestner's Orchestra, NBC-WEAF network at 4:30 p. m.

Manhattan Merry-Go-Round with Tamara and David Percy, NBC-WEAF network at 9 p. m.

American Album of Familiar Music with Virginia Rea and Frank Munn, NBC-WEAF network at 9:30 p. m.

Announcement

RADIO GUIDE is organizing another extra service for its readers. As soon as the arrangements can be perfected, the "Highlights of the Week" presented on this page will be thereafter reassembled and redistributed on other pages of the magazine in much more convenient form for reading. Each special selection will be conspicuously displayed alongside or adjacent to the program of the day on which it is broadcast. WATCH FOR THIS NEW SERVICE.

MONDAY, JANUARY 15

Lawrence Tibbett, baritone, and William Daly's Orchestra, NBC-WEAF network at 8:30 p. m.

Philadelphia Orchestra, CBS-WABC at 9 p. m., nightly through Saturday. Also Friday afternoon at 2:30.

Henri Deering, concert pianist, NBC-WJZ network at 10:30 p. m.

TUESDAY, JANUARY 16

Rochester Civic Orchestra, NBC-WJZ network at 3 p. m., also Thursday.

Fray and Braggiotti, two pianos, CBS-WABC network at 8:45 p. m.

Ben Bernie's Orchestra, NBC-WEAF network at 9 p. m.

Glen Gray's Orchestra, Irene Taylor, vocalist and Do Re Mi Trio, CBS-WABC at 10 p. m., also Thursday.

WEDNESDAY, JANUARY 17

Albert Spalding, concert violinist, CBS-WABC network at 8:30 p. m.

John McCormack, NBC-WJZ network at 9:30 p. m.

Fred Waring's Orchestra, CBS-WABC at 10 p. m.

String Symphony conducted by Frank Black, NBC-WJZ network at 10:30 p. m.

Andre Kostelanetz Presents Eyan Evans and Evelyn MacGregor, CBS-WABC network at 10:45 p. m.

THURSDAY, JANUARY 18

Paul Whiteman's Concert, NBC-WEAF at 10 p. m.

Presenting Mark Warnow, Connie Gates and Four Clubmen Quartet, CBS-WABC network at 10:45 p. m.

FRIDAY, JANUARY 19

Music Appreciation Hour, Walter Damrosch, conducting, NBC-WEAF and WJZ networks at 11 a. m.

Concert with Jessica Dragonetti, NBC-WEAF at 8 p. m.

SATURDAY, JANUARY 20

New York Philharmonic Young People's Concert, CBS-WABC network at 11 a. m.

B. A. Rolfe's Orchestra, NBC-WEAF at 10 p. m.

COMEDY

SUNDAY, JANUARY 14

Eddie Cantor with Ruhlhoff and his orchestra, NBC-WEAF network at 8 p. m.

Joe Penner and Ozzie Nelson's Orchestra, with Harriet Hilliard, NBC-WJZ network at 7:30 p. m.

Will Rogers, The Revelers and Emil Coleman's Orchestra, NBC-WJZ network at 9 p. m.

Jack Benny, Mary Livingstone, Frank Parker, and Frank Black's Orchestra, NBC-WEAF, 10 p. m.

MONDAY, JANUARY 15

Side Show with Cliff Soubrier, NBC-WJZ at 8 p. m.

Minstrel Show, NBC-WJZ network at 9 p. m.

Robert Benchley with Howard Marsh and Andre Kostelanetz, NBC-WABC network at 9:15 p. m.

Also Thursday.

TUESDAY, JANUARY 16

George Jessel, with Edith Murray, Eton Boys and Freddie Rich's Orchestra, CBS-WABC network at 9:30 p. m.

Ed Wynn, the Fire Chief, Don Voorhees' band, NBC-WEAF network at 9:15 p. m.

WEDNESDAY, JANUARY 17

Jack Pearl "The Baron Munchausen" and Cliff "Sharlott" Hall, NBC-WEAF network at 8 p. m.

Colonel Stoopnagle and Budd, with Vera Van and Jacques Renard's Orchestra, CBS-WABC network at 9:15 p. m., also Saturday.

Burns and Allen, CBS-WABC network at 9:30 p. m.

Fred Allen, assisted by Portland Hoffa, Jack Smart, Mary McGov and Felefe Grofe's Orchestra, NBC-WEAF network at 9:30 p. m.

FRIDAY, JANUARY 19

Walter O'Keefe, Ethel Shutta and Don Bestor's Orchestra, NBC-WJZ network at 8 p. m.

Phil Baker and Harry McNaughton, Roy Shield's Orchestra, NBC-WJZ network at 9:30 p. m.

SATURDAY, JANUARY 20

J. C. Nugent, NBC-WEAF network at 6:45 p. m.

VOCALISTS

BING CROSBY—CBS-WABC Monday at 8:30 p. m.

BOSWELL SISTERS—CBS-WABC Monday and Friday at 11:15 p. m.

CHARLES CARLE—CBS-WABC network Sunday at 6:45 p. m., Tuesday at 5:20 p. m., and Thursday at 11:15 p. m.

CRUMIT and SANDERSON—CBS-WABC network Sunday at 5:30 p. m.

DELL CAMPO—CBS-WABC Tuesday at 11:15 p. m. and Friday at 5:45 p. m.

EVAN EVANS—CBS-WABC Monday at 10:45 p. m.

FRANCES ALDA—NBC-WJZ network Monday at 7:45 p. m. and NBC-WEAF Tuesday at 6 p. m.

HELEN MORGAN—CBS-WABC Sunday at 2 p. m.

IRENE BEASLEY—NBC-WEAF Monday and Friday at 6:30 p. m., also NBC-WJZ Wednesday at 6:30 p. m.

JOHN FOGARTY—NBC-WJZ network Sunday at 11 p. m. and Monday at 9:30 p. m.

LEAH RAY—NBC-WJZ network Friday at 9 p. m.

LEE WILEY—NBC-WEAF Friday at 9:30 p. m.

JAMES MELTON—NBC-WEAF Monday at 9 p. m.

MARY EASTMAN—CBS-WABC Friday at 10:45 p. m.

MILDRED BAILEY—CBS-WABC network Friday at 6:30 p. m.

PHIL DUEY—NBC-WEAF Tuesday at 8 p. m.

TITO GUZAR—CBS-WABC Saturday at 7:15 p. m.

VERA VAN—CBS-WABC Wednesday and Saturday at 9:15 p. m.

NEWS

ALEXANDER WOOLLCOTT—"The Town Crier," CBS-WABC, Tuesday and Friday at 9:15 p. m.

BOAKE CARTER—CBS-WABC network daily at 7:45 p. m., excepting Saturday and Sunday.

COLUMBIA NEWS SERVICE—CBS-WABC network daily excepting Sunday at 10:30 p. m.

DALE CARNegie—"Little Known Facts About Well Known People," NBC-WEAF Sunday at 1:30 p. m.

EDWIN C. HILL—CBS-WABC network, Monday through Friday at 8:15 p. m.

FREDERIC WILLIAM WILE—"The Political Situation in Washington Tonight," CBS-WABC network Saturday at 7 p. m.

H. V. KALTENBORN—CBS-WABC Sunday at 7:30 p. m. and Friday at 6 p. m. "Leaders in Action," sketches, Saturday at 10:45 p. m.

JOHN B. KENNEDY—NBC-WEAF network Tuesday at 11 p. m. and Thursday at 6:30 p. m.

JOHN ERSKINE—"The Lively Arts," NBC-WEAF network Friday at 11 p. m.

LOWELL THOMAS—NBC-WJZ network daily excepting Saturday and Sunday at 6:45 p. m.

WALTER WINCHELL—NBC-WJZ Sunday at 9:30 p. m.